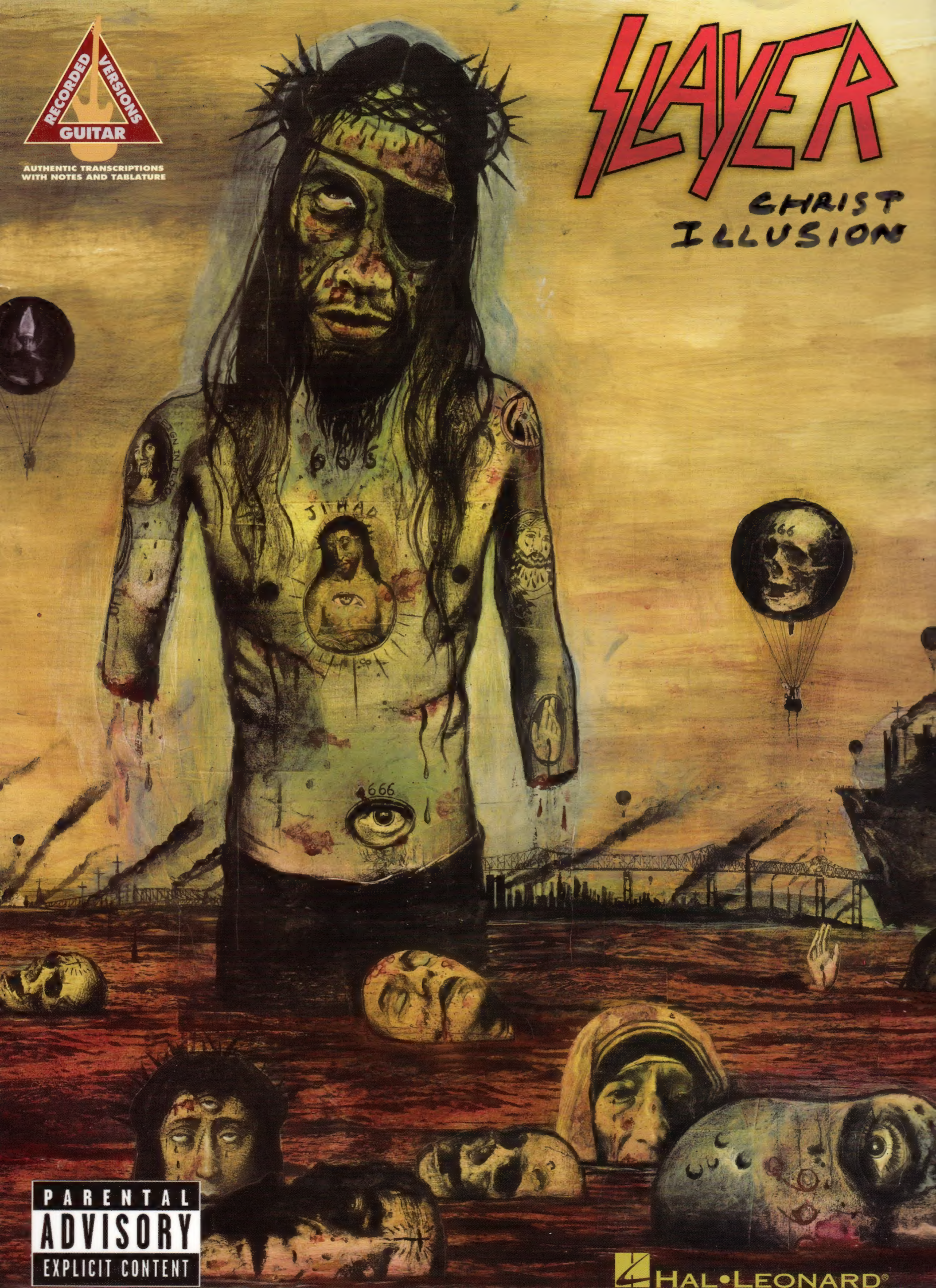
RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
SLAYER
CHRIST
ILLUSION
JIHAD
666
PARENTAL
ADVISORY
EXPLICIT CONTENT
HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SLAYER

CHRIST ILLUSION

2 FLESH STORM
15 CATALYST
25 SKELETON CHRIST
39 EYES OF THE INSANE
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75 CATATONIC
86 BLACK SERENADE
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123 GUITAR NOTATION LEGEND

ISBN-13: 978-1-4234-2140-5
ISBN-10: 1-4234-2140-X

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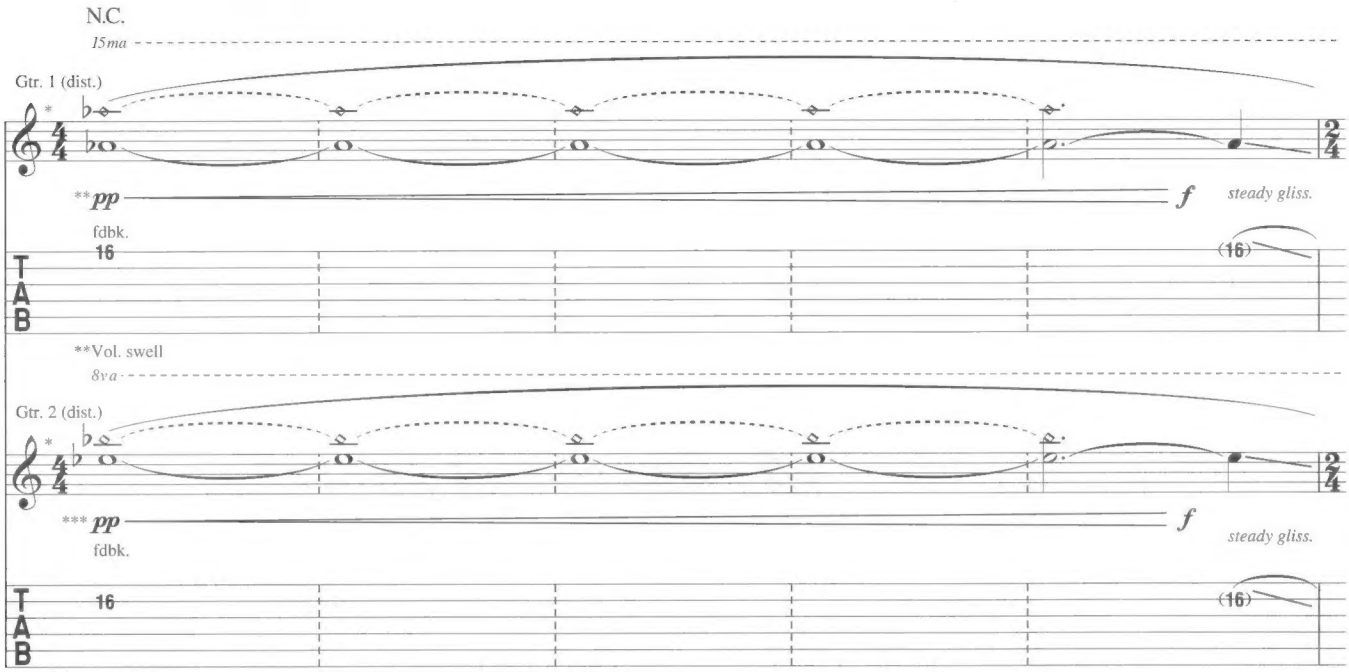
Flesh Storm

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

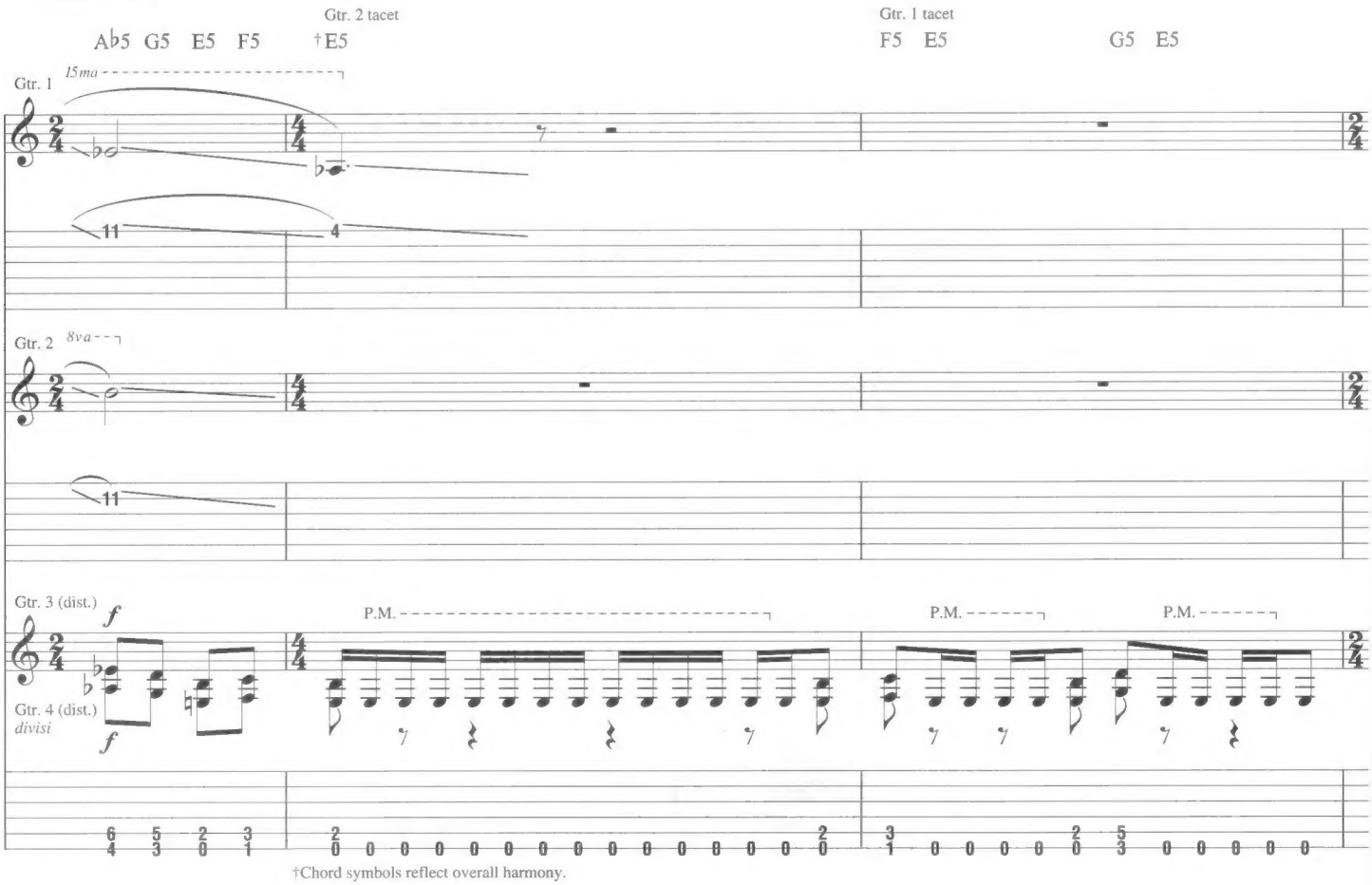
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Free time



Pitch: B♭
*Key signature denotes E Phrygian.
***Vol. swell

Fast ♩ = 209



†Chord symbols reflect overall harmony.

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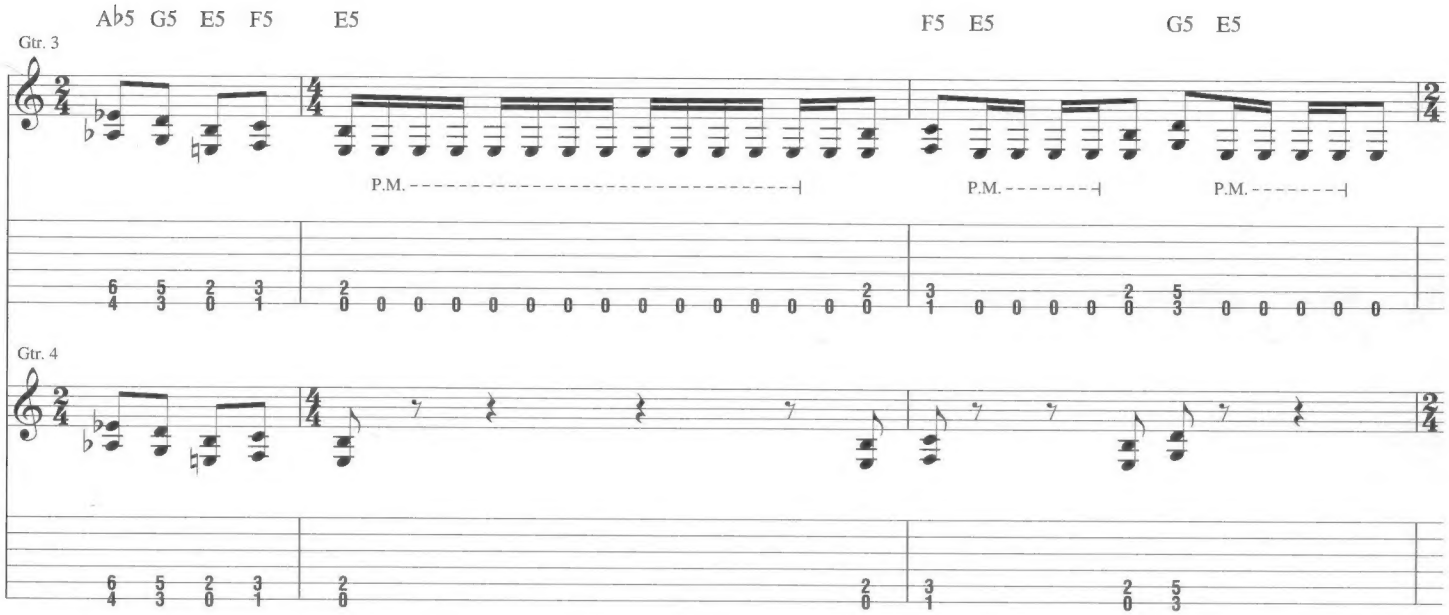
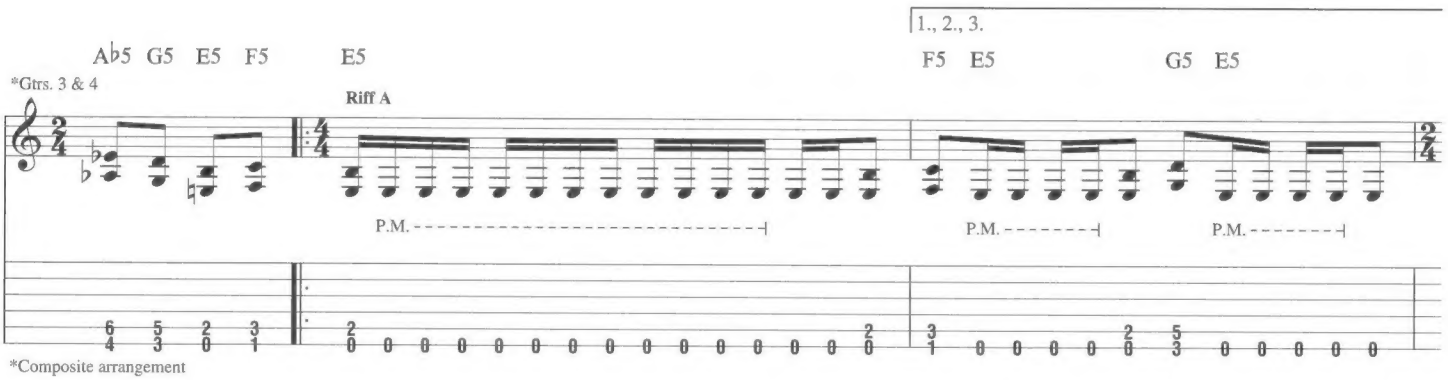
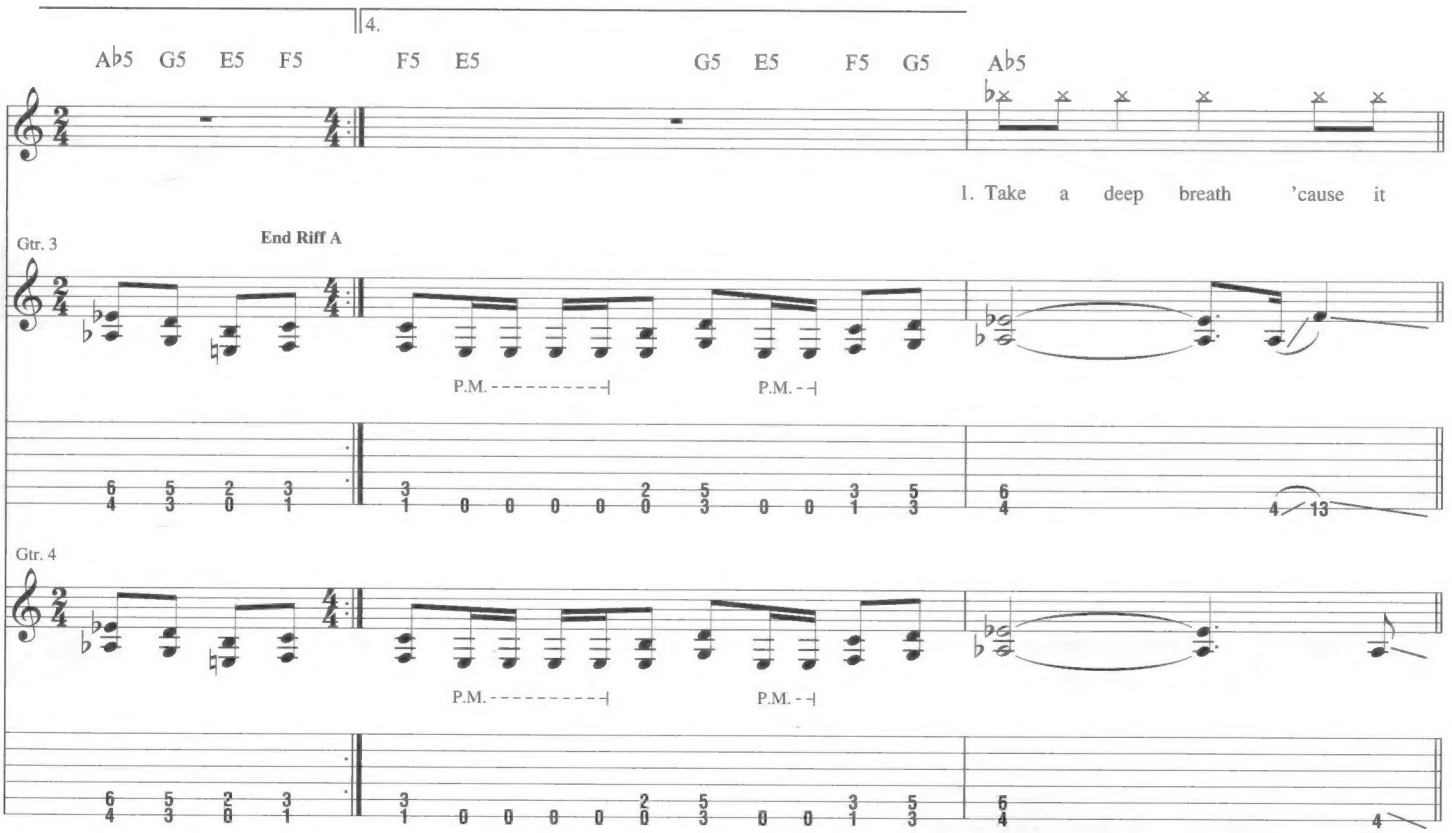




*Composite arrangement



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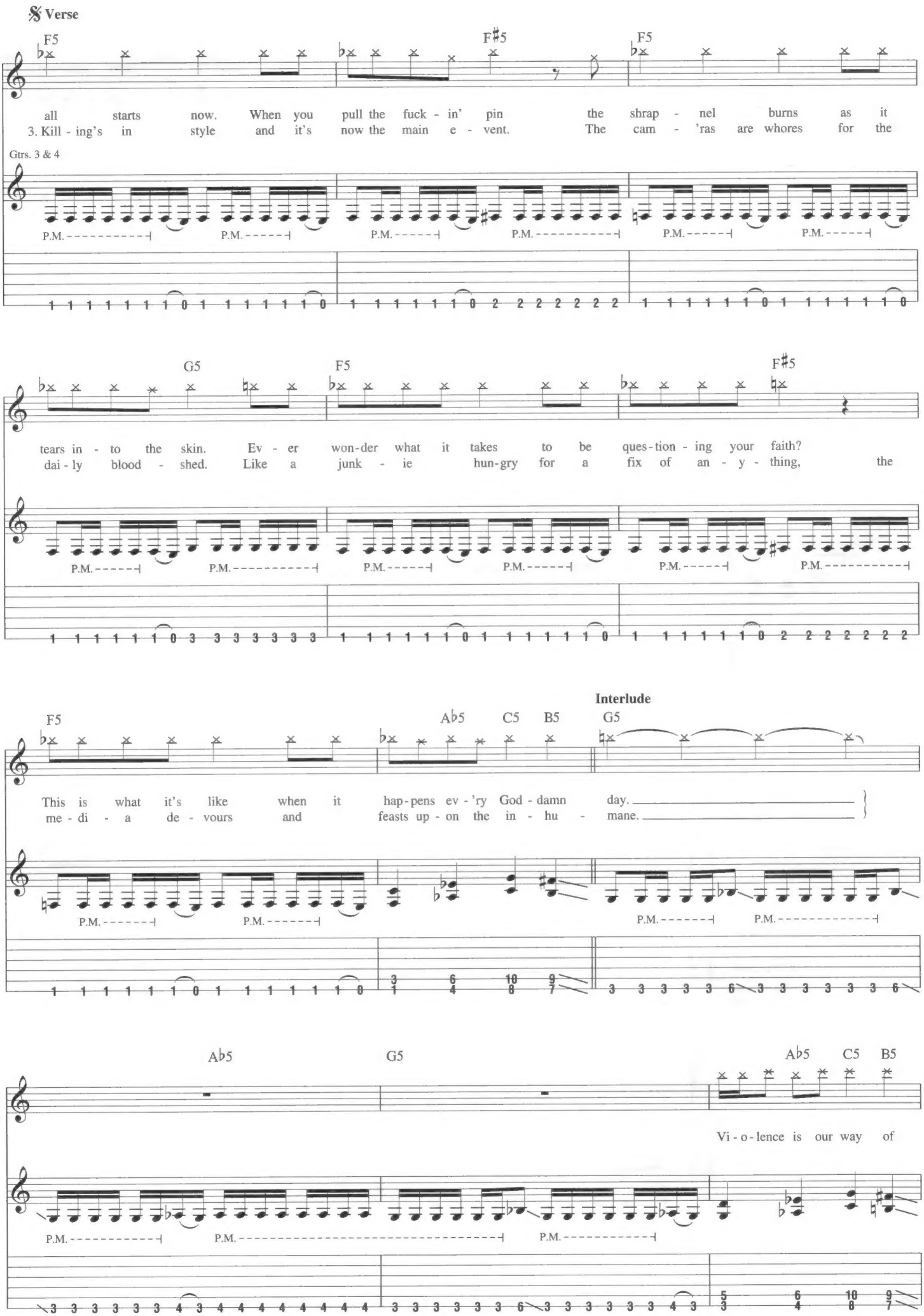
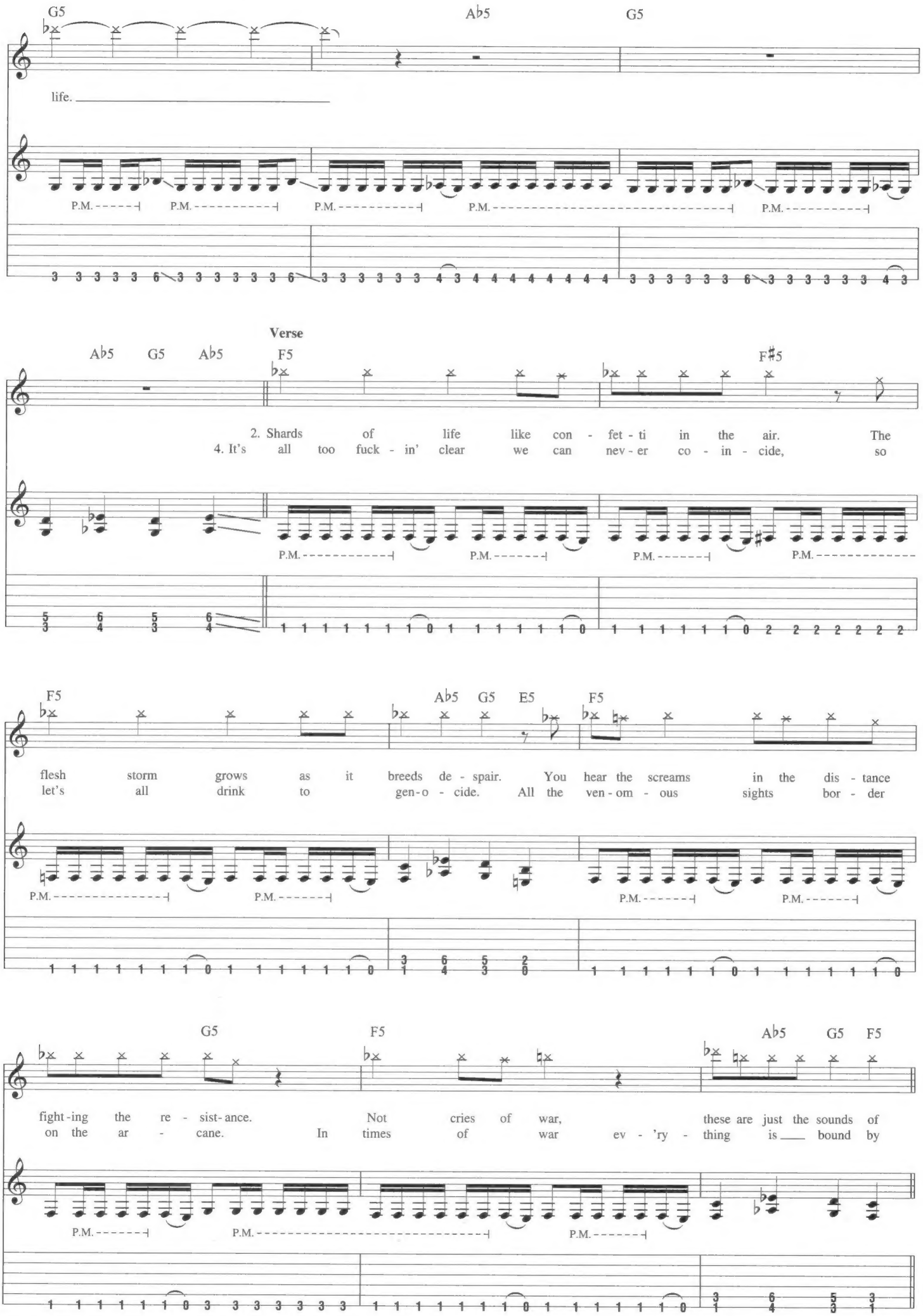
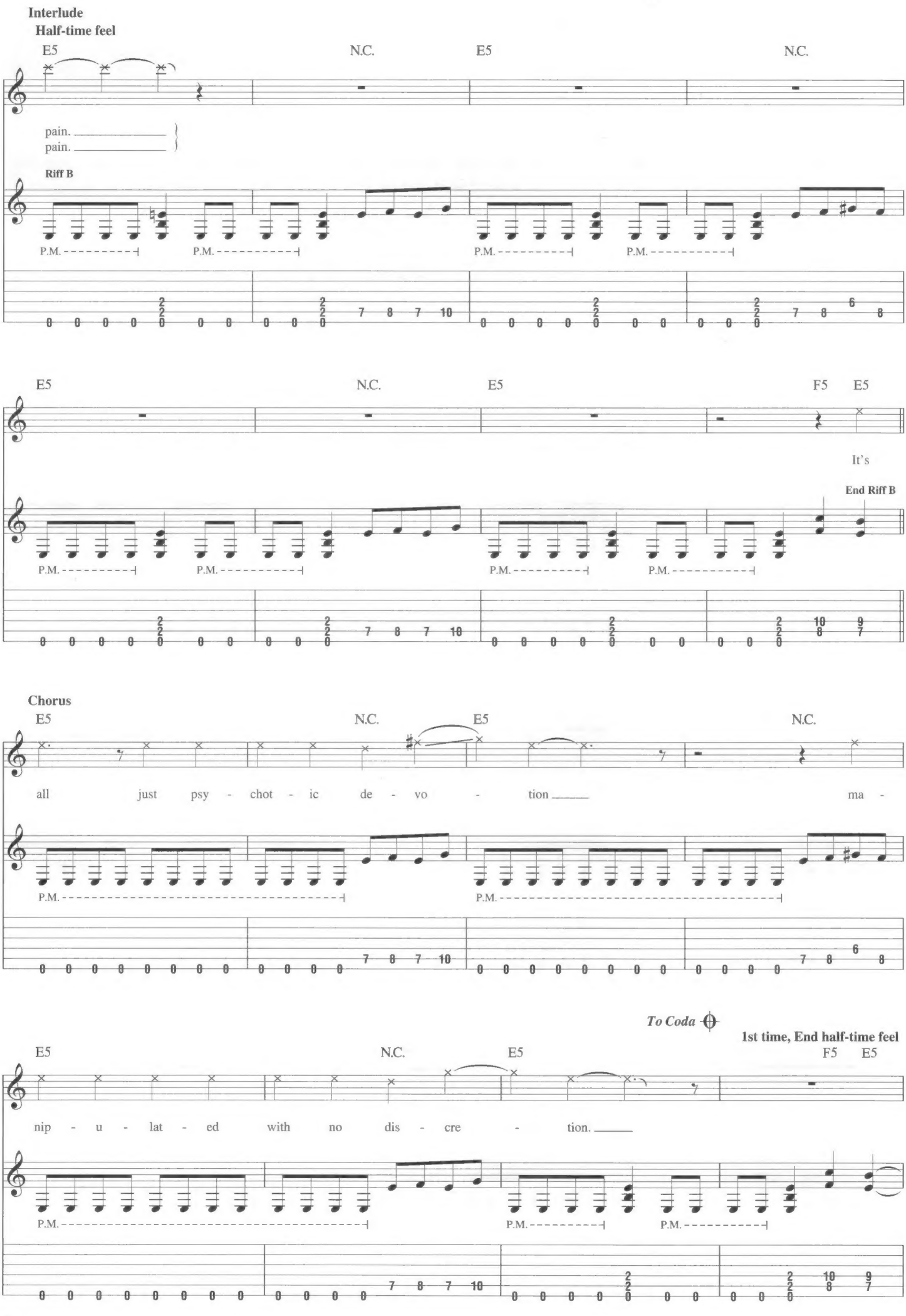
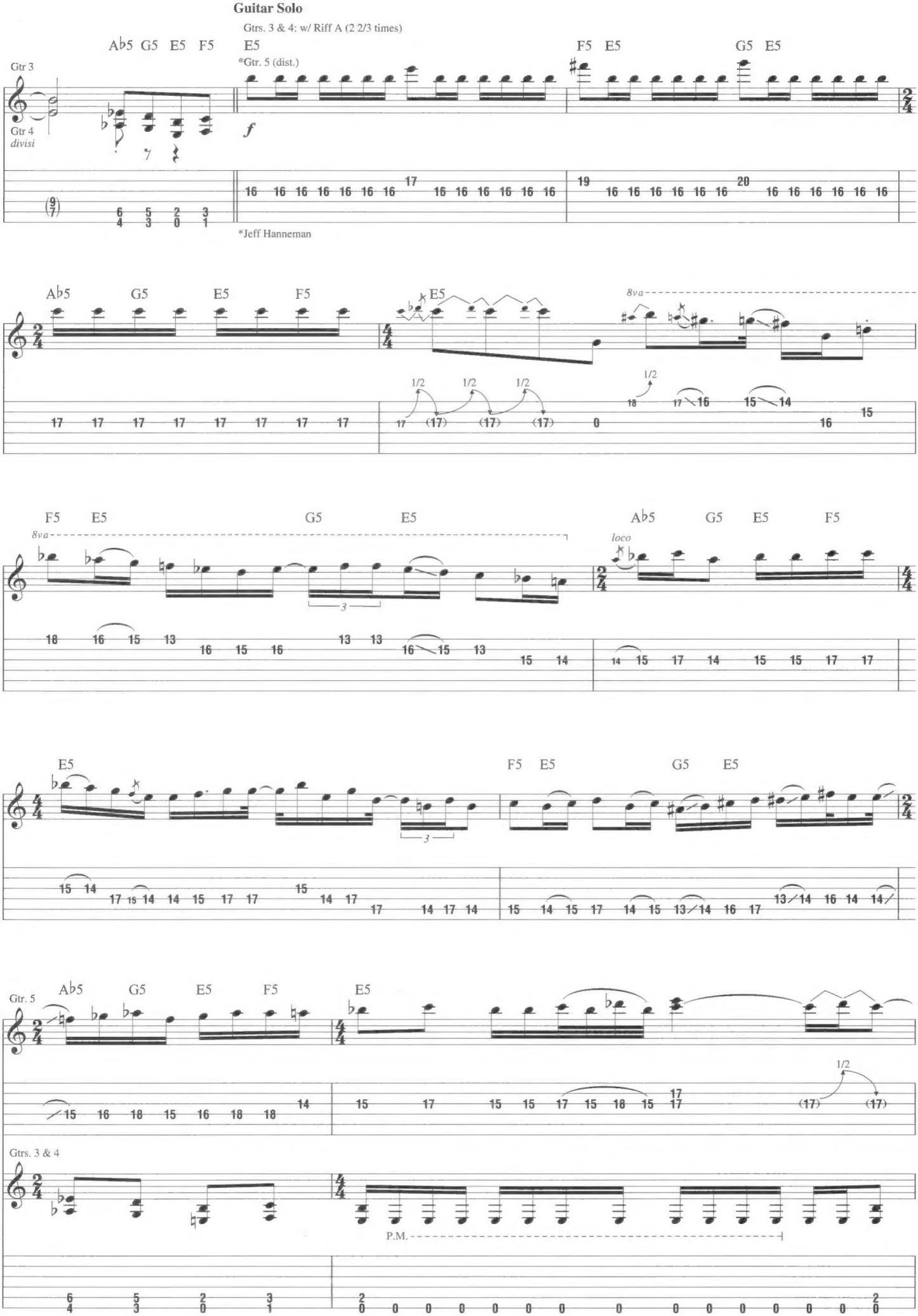

𝄋 Verse
F5
F♯5
F5
all starts now. When you pull the fuck - in' pin the shrap - nel burns as it
3. Kill - ing's in style and it's now the main e - vent. The cam - 'ras are whores for the
Gtrs. 3 & 4
P.M.
G5
F5
F♯5
tears in - to the skin. Ev - er won-der what it takes to be ques-tion - ing your faith?
dai - ly blood - shed. Like a junk - ie hun-gry for a fix of an - y - thing, the
Interlude
F5
A♭5
C5
B5
G5
This is what it's like when it hap-pens ev - 'ry God - damn day.
me - di - a de - vours and feasts up - on the in - hu - mane.
A♭5
G5
A♭5
C5
B5
Vi - o - lence is our way of

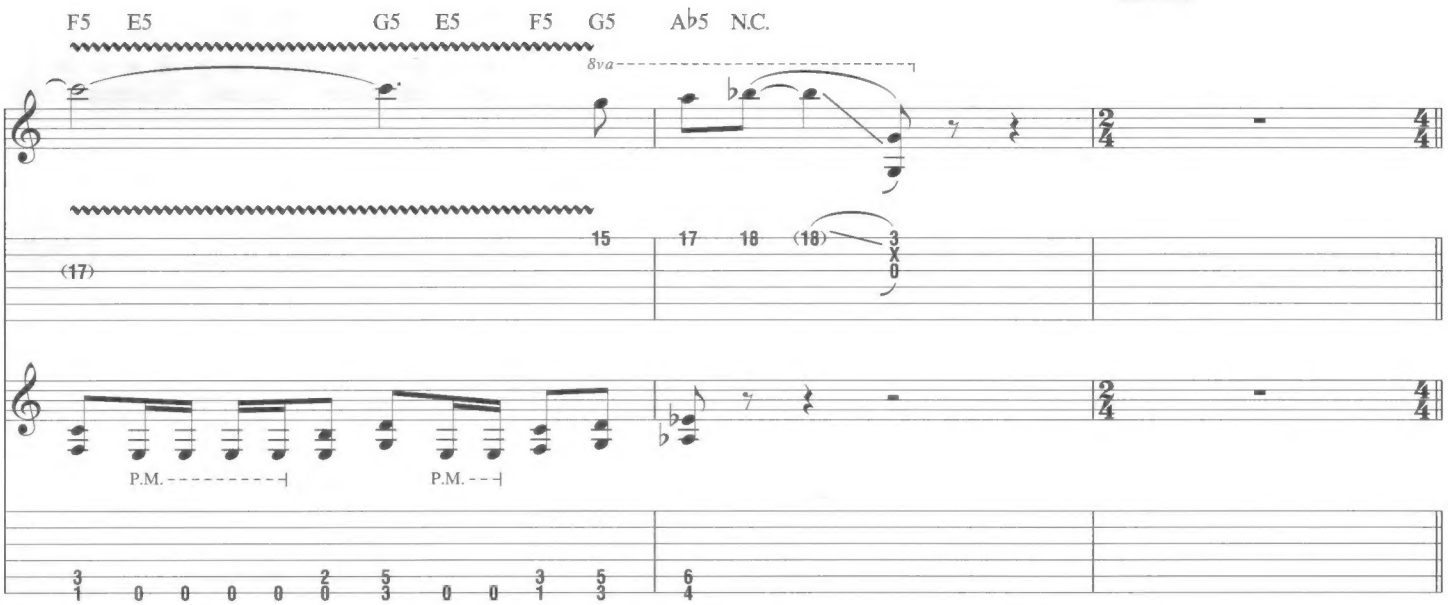

G5
A♭5
G5
life.
P.M.
P.M.
P.M.
P.M.
P.M.
Verse
A♭5
G5
A♭5
F5
F♯5
2. Shards of life like con - fet - ti in the air. The
4. It's all too fuck - in' clear we can nev - er co - in - cide, so
P.M.
P.M.
P.M.
P.M.
F5
A♭5
G5
E5
F5
flesh storm grows as it breeds de - spair. You hear the screams in the dis - tance
let's all drink to gen - o - cide. All the ven - om - ous sights bor - der
P.M.
P.M.
P.M.
P.M.
G5
F5
A♭5
G5
F5
fight - ing the re - sist - ance. Not cries of war, these are just the sounds of
on the ar - cane. In times of war ev - 'ry - thing is bound by
P.M.
P.M.
P.M.


Interlude
Half-time feel
E5
N.C.
E5
N.C.
pain.
pain.
Riff B
P.M.
E5
N.C.
E5
F5
E5
It's
End Riff B
Chorus
all just psy - chot - ic de - vo - tion
ma -
To Coda
1st time, End half-time feel
nip - u - lat - ed with no dis - cre - tion.


Guitar Solo
Gtrs. 3 & 4: w/ Riff A (2 2/3 times)
Gtr 3
Gtr 4
divisi
*Gtr. 5 (dist.)
*Jeff Hanneman
Ab5 G5 E5 F5 E5
F5 E5 G5 E5
8va
loco
1/2
3
Gtr. 5
Gtrs. 3 & 4
P.M.

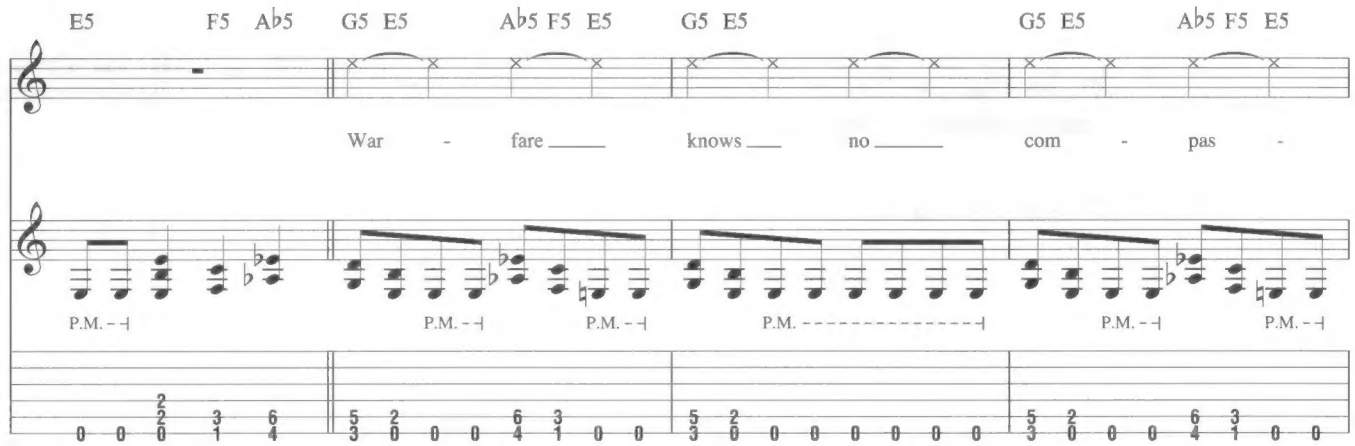
D.S. al Coda

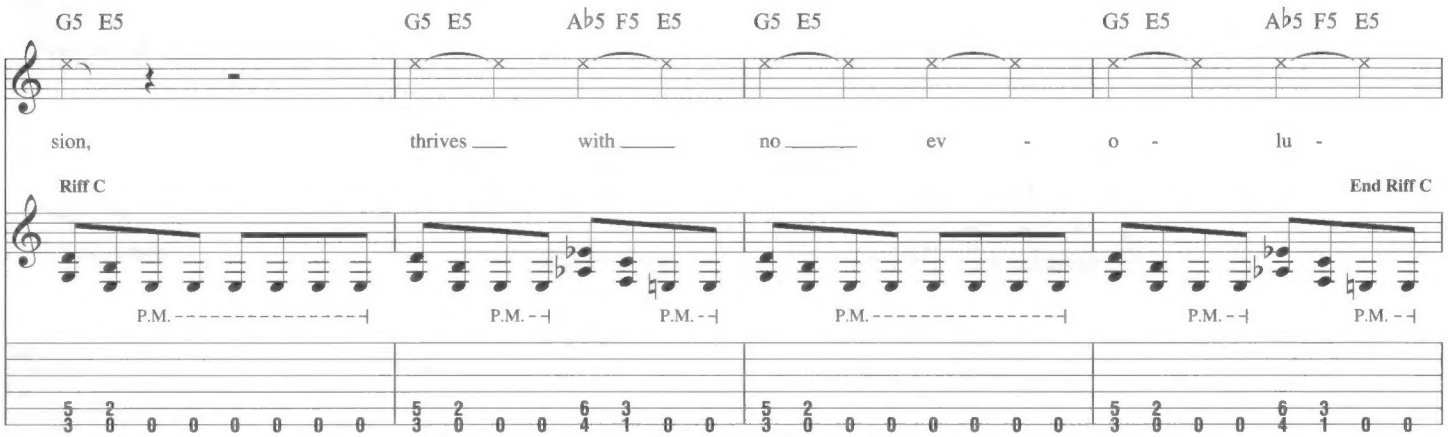
Gtr. 5 tacet



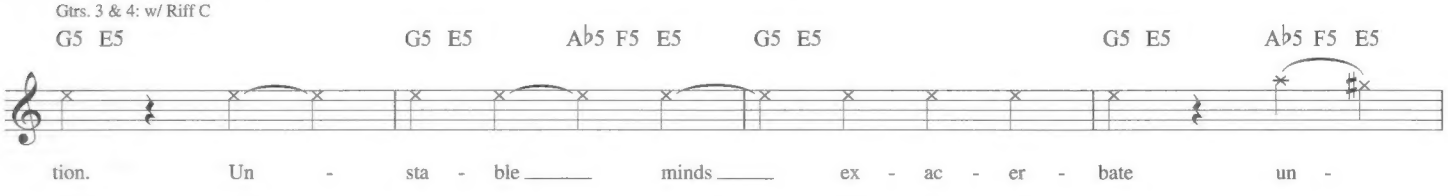
Coda

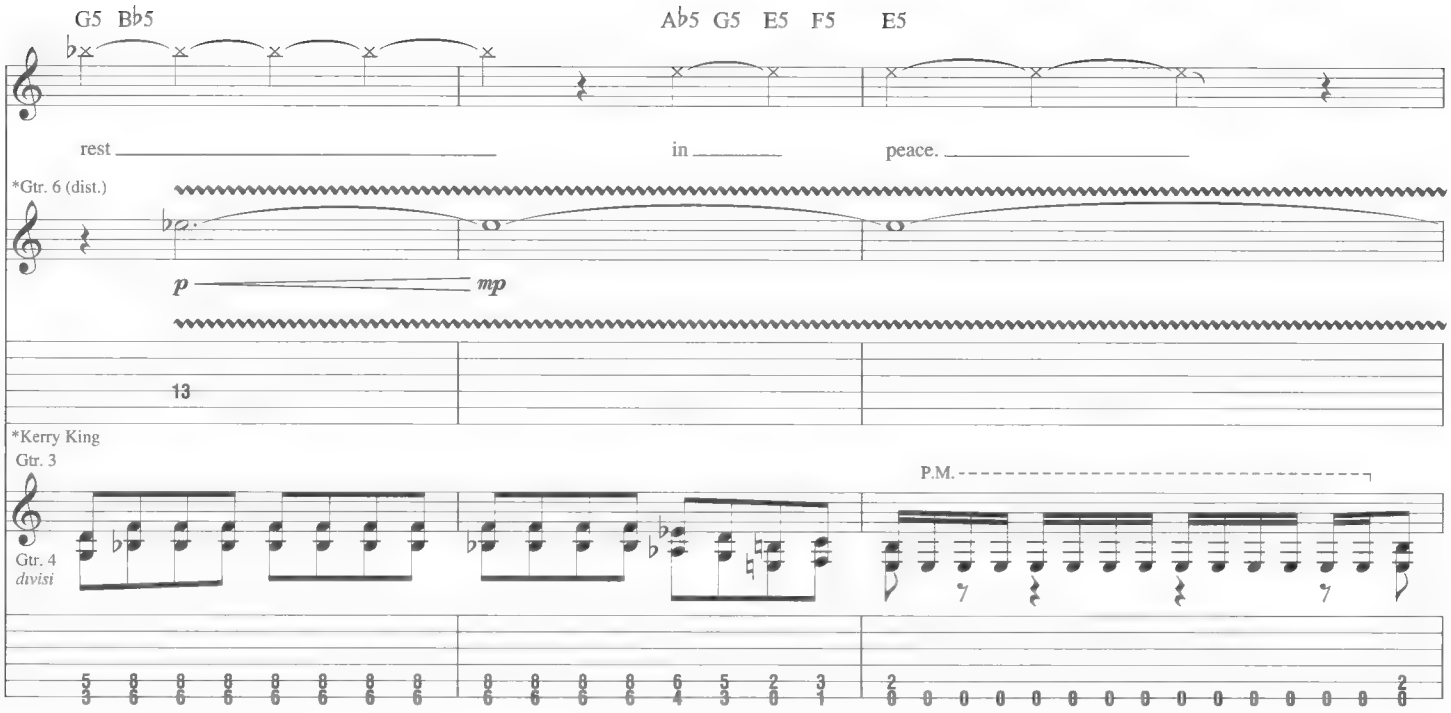
Bridge

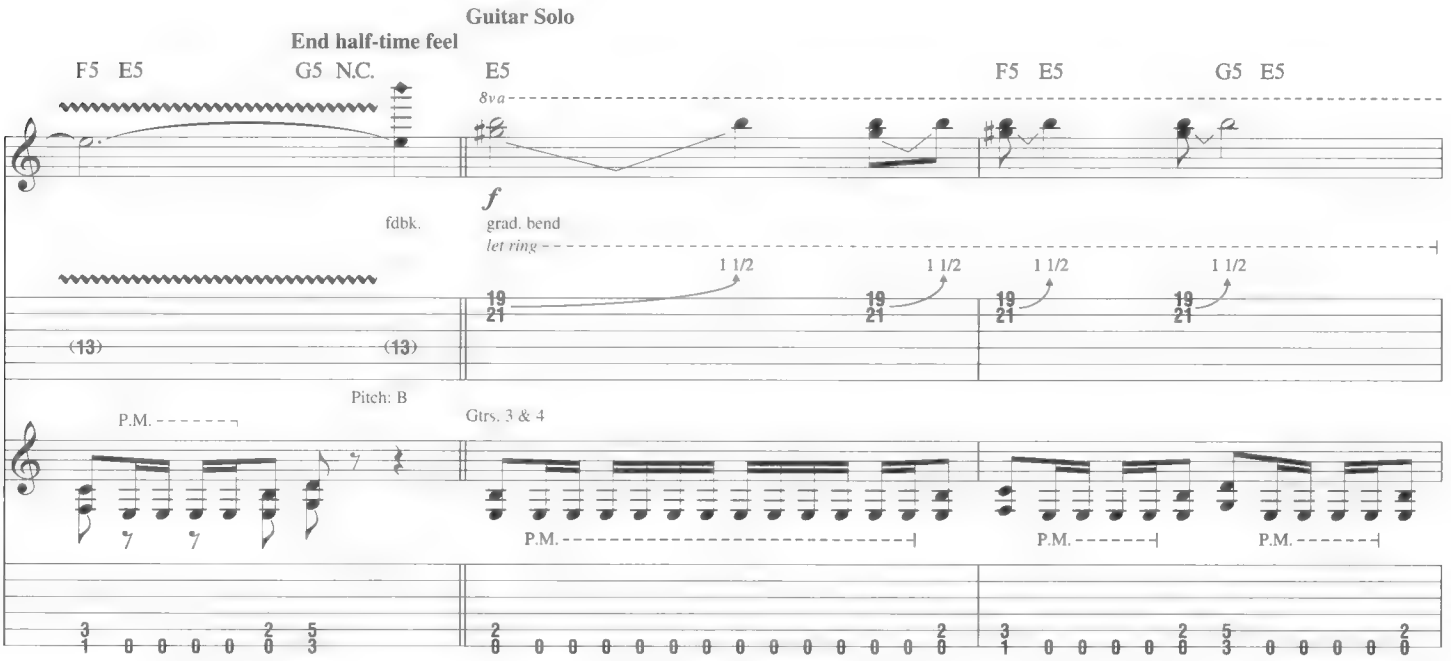


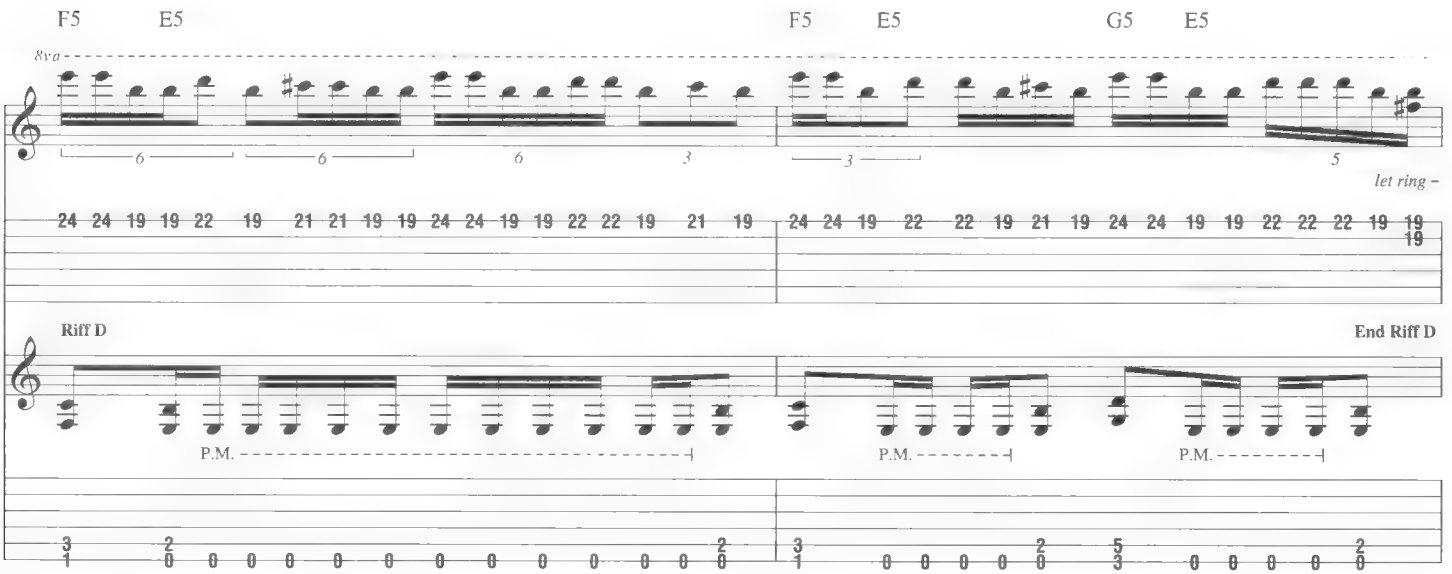


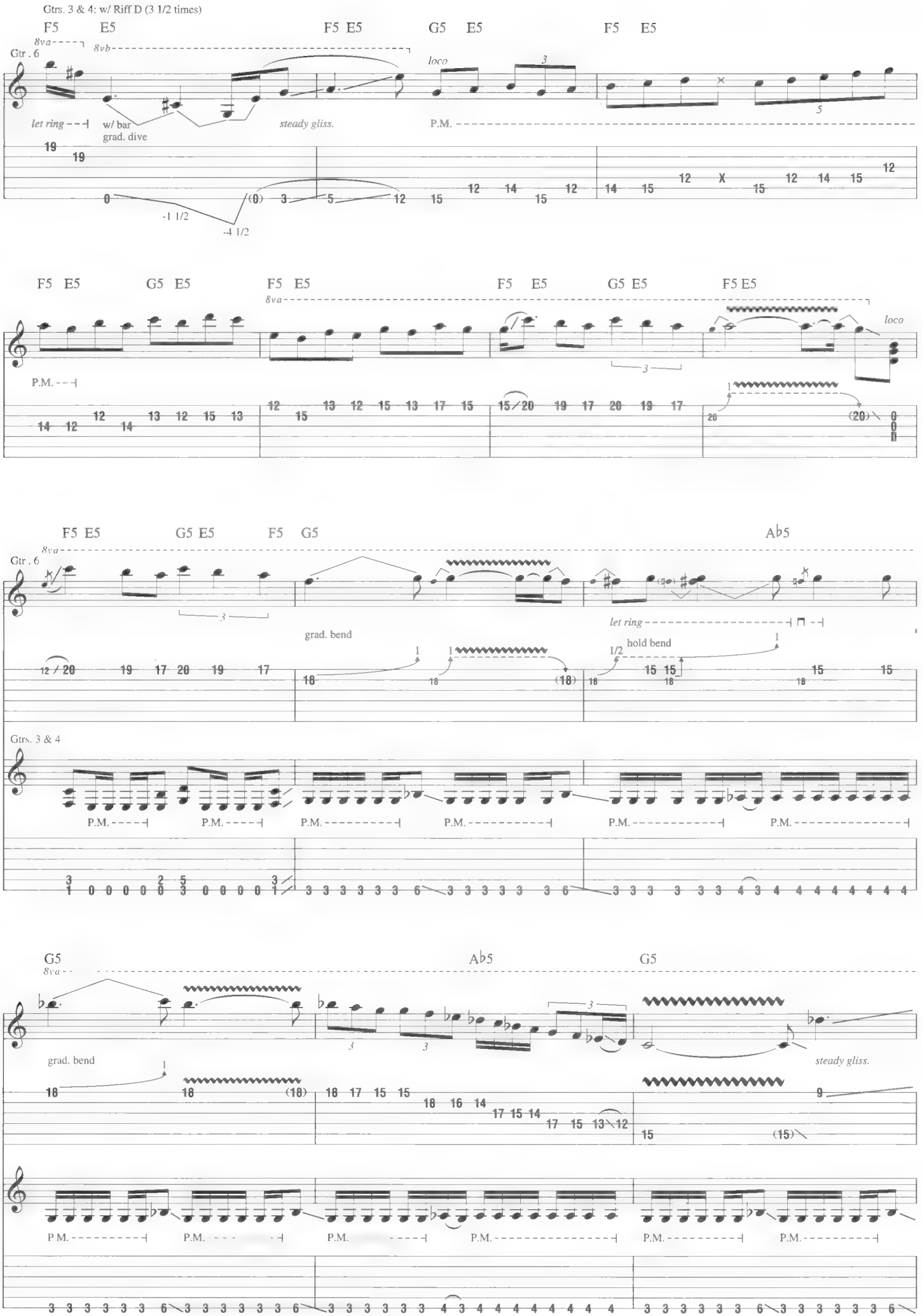
Gtrs. 3 & 4: w/ Riff C

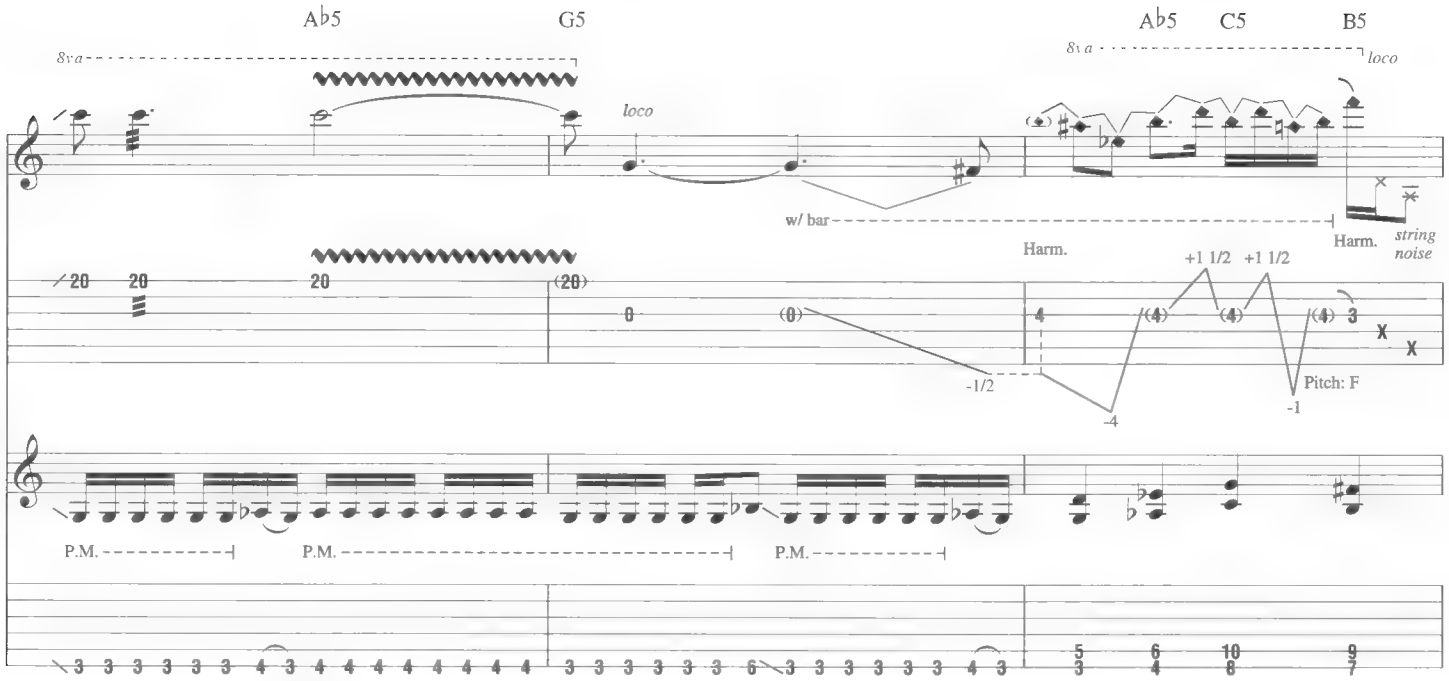


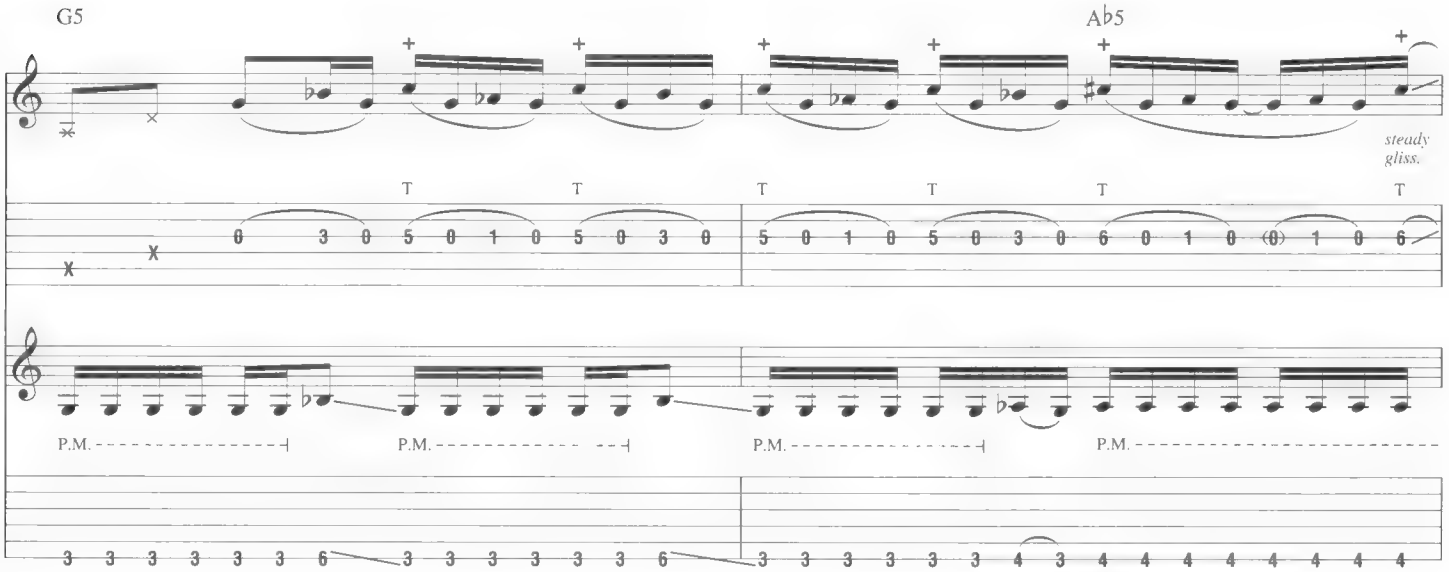

G5 B♭5
A♭5 G5 E5 F5 E5
rest
in
peace.
*Gtr. 6 (dist.)
p
mp
13
*Kerry King
Gtr. 3
Gtr. 4
divisi
P.M.


Guitar Solo
End half-time feel
F5 E5
G5 N.C.
E5
F5 E5
G5 E5
8va
f
fdbk.
grad. bend
let ring
1 1/2
(13)
Pitch: B
P.M.
Gtrs. 3 & 4

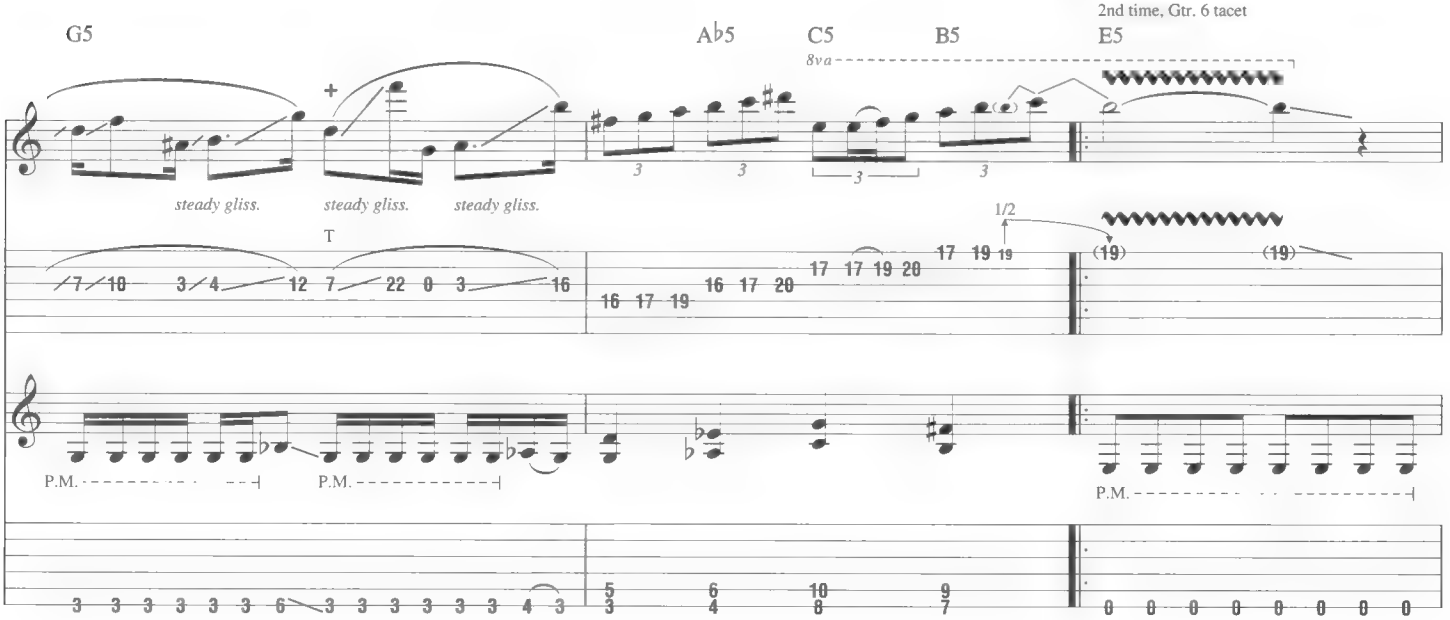

F5 E5
F5 E5
G5 E5
8va
let ring
Riff D
End Riff D
P.M.

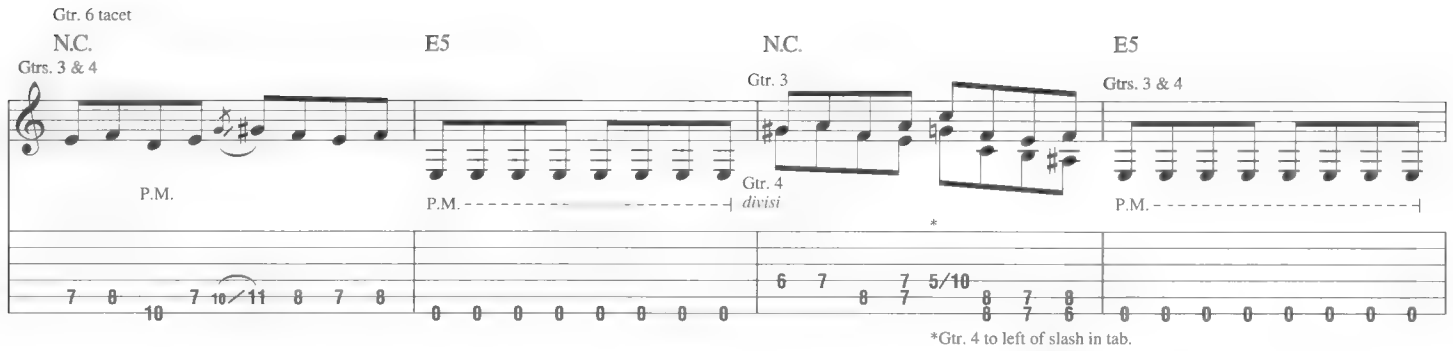

Gtrs. 3 & 4: w/ Riff D (3 1/2 times)
F5 E5
F5 E5
G5 E5
F5 E5
8va
8vb
Gtr. 6
loco
let ring
w/ bar
grad. dive
steady gliss.
P.M.
-1 1/2
-4 1/2
F5 E5
G5 E5
F5 E5
F5 E5
G5 E5
F5 E5
8va
loco
P.M.
F5 E5
G5 E5
F5 G5
Ab5
8va
Gtr. 6
grad. bend
let ring
hold bend
1/2
Gtrs. 3 & 4
P.M.
G5
Ab5
G5
8va
grad. bend
steady gliss.
P.M.

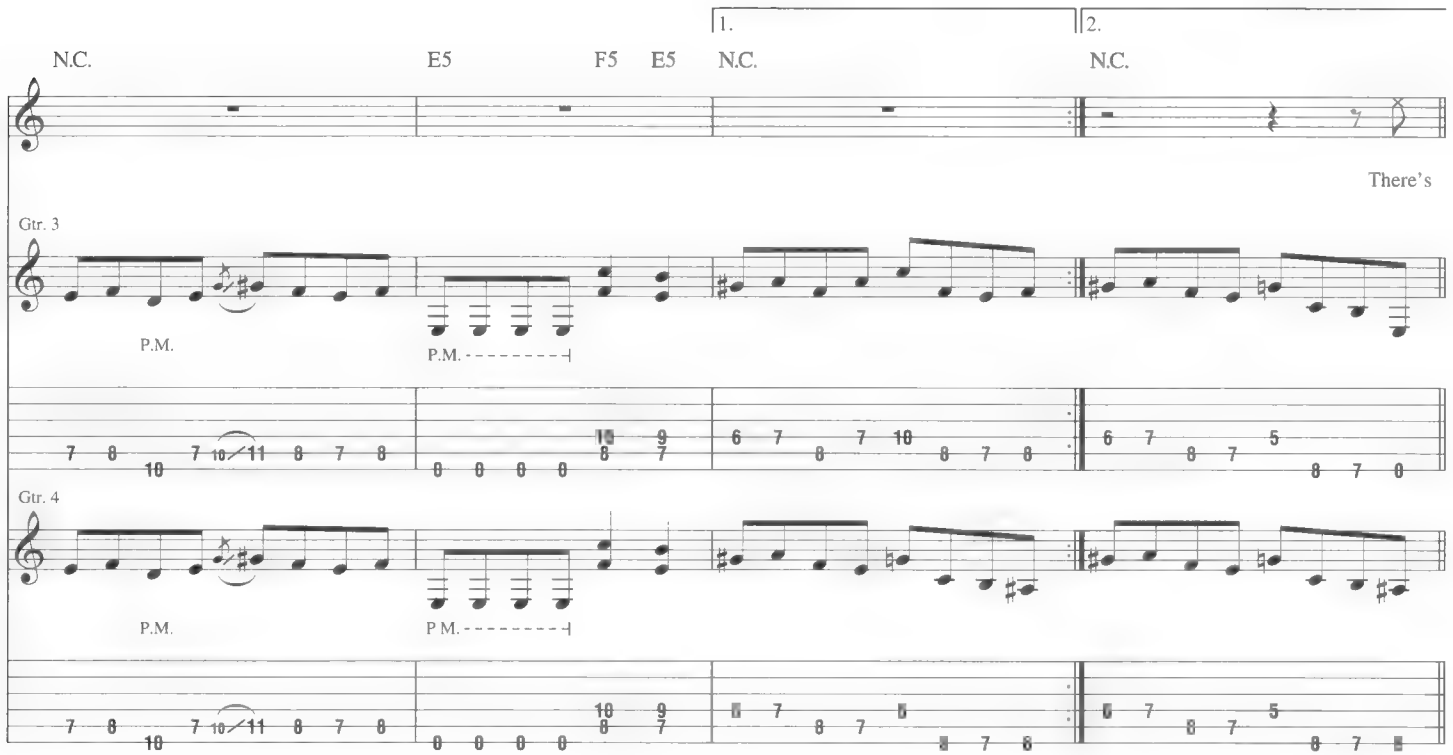




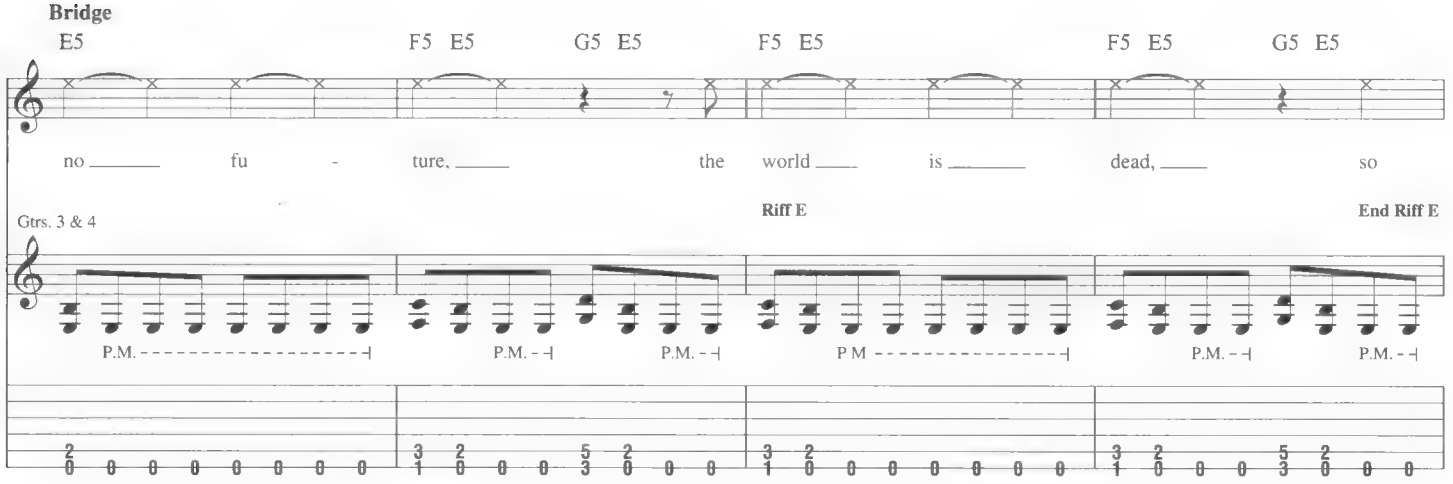
Interlude
Half-time feel
2nd time, Gtr. 6 tacet

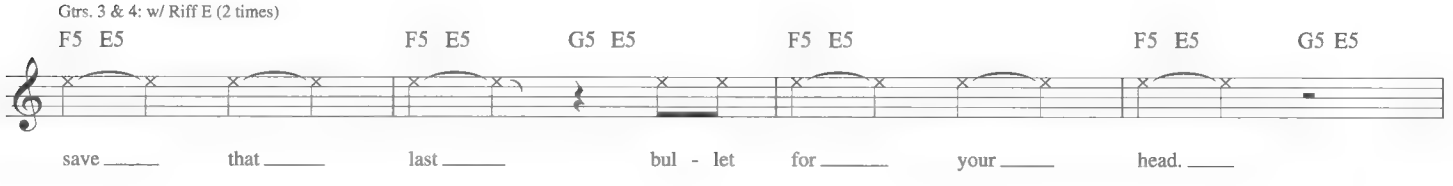


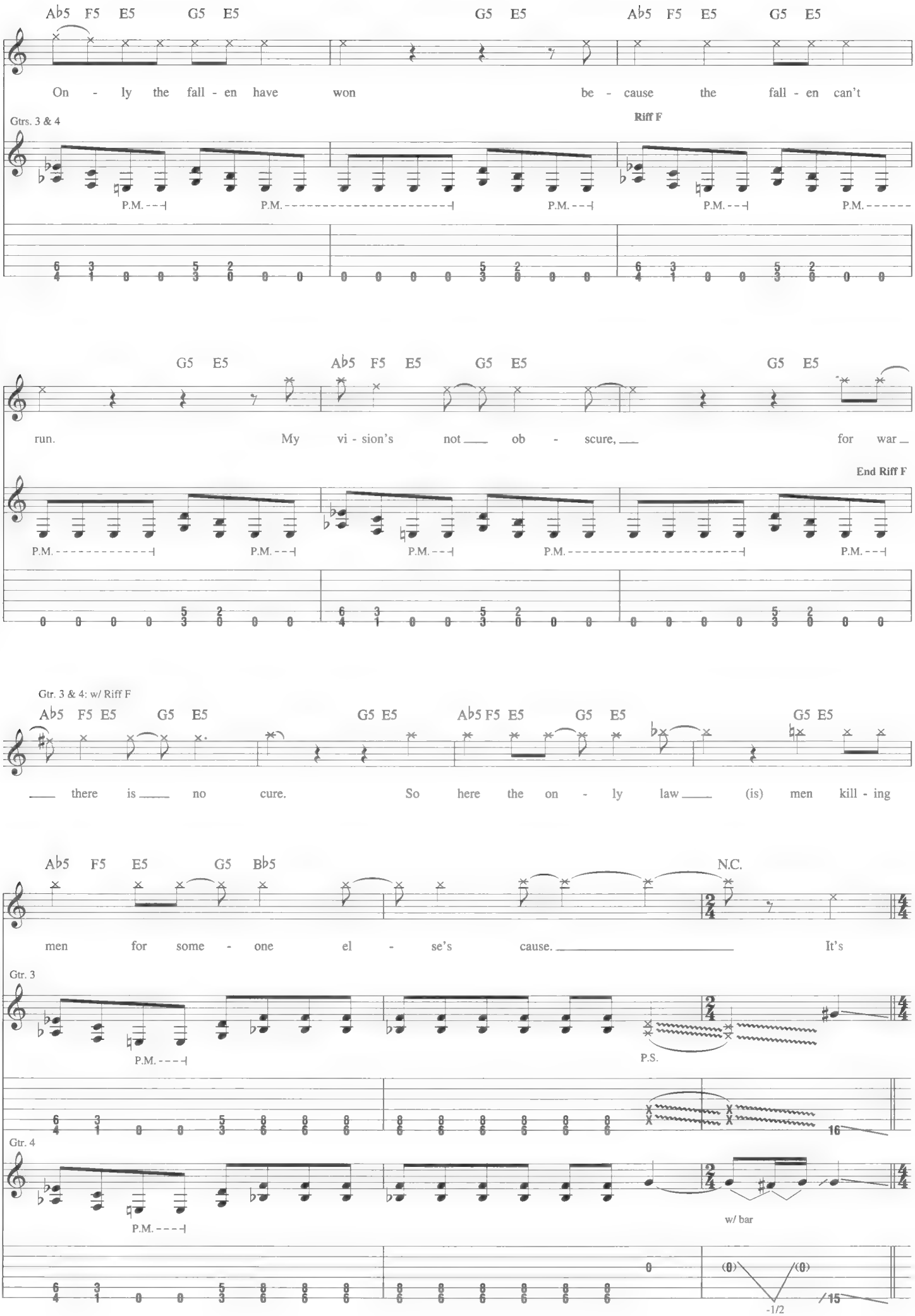

Gtr. 6 tacet
N.C.
E5
N.C.
E5
Gtrs. 3 & 4
Gtr. 3
Gtrs. 3 & 4
P.M.
P.M.
Gtr. 4
divisi
P.M.
*
*Gtr. 4 to left of slash in tab.


1.
2.
N.C.
E5
F5
E5
N.C.
N.C.
There's
Gtr. 3
Gtr. 4
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Bridge

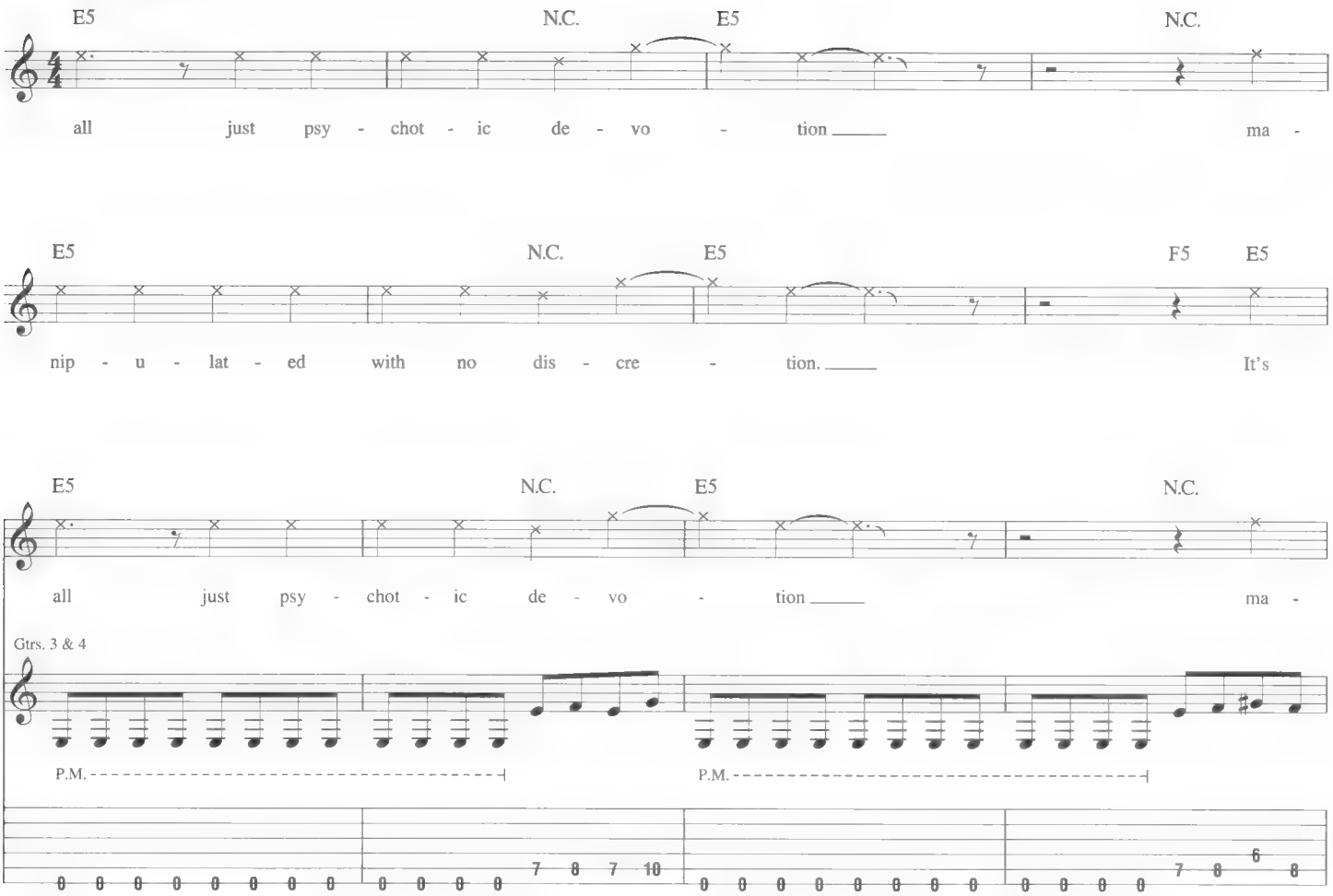

E5
F5 E5
G5 E5
F5 E5
F5 E5
G5 E5
no fu - ture, the world is dead, so
Riff E
End Riff E
Gtrs. 3 & 4
P.M.
P.M.
P.M.
P M
P.M.
P.M.

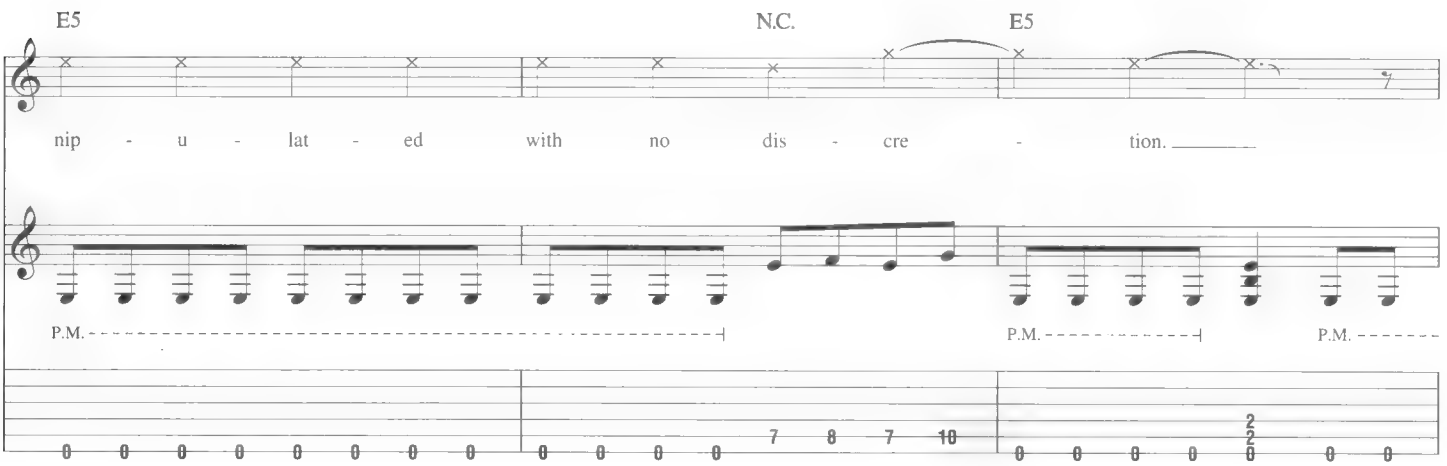

Gtrs. 3 & 4: w/ Riff E (2 times)
F5 E5
F5 E5
G5 E5
F5 E5
F5 E5
G5 E5
save that last bul - let for your head.

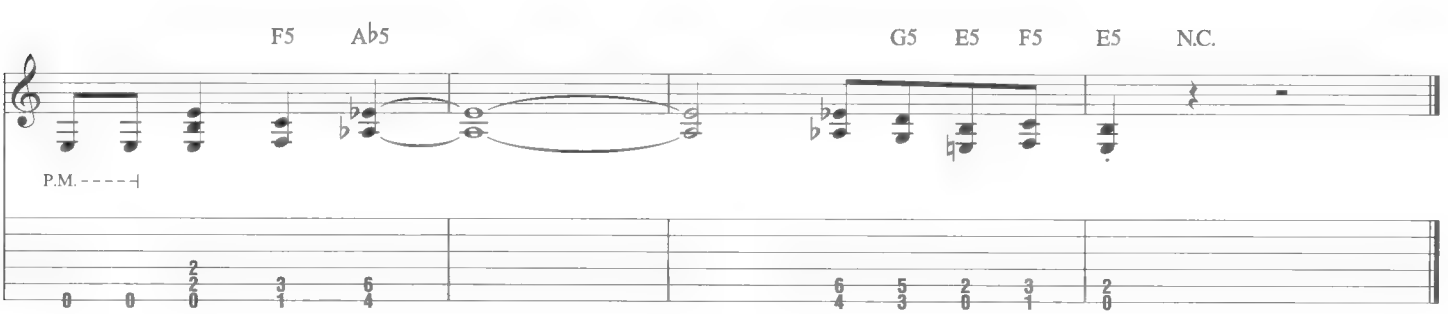

Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5 G5 E5
On - ly the fall - en have won be - cause the fall - en can't
Gtrs. 3 & 4
Riff F
P.M.
G5 E5 Ab5 F5 E5 G5 E5 G5 E5
run. My vi - sion's not ob - scure, for war
End Riff F
P.M.
Gtr. 3 & 4: w/ Riff F
Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5
there is no cure. So here the on - ly law (is) men kill - ing
Ab5 F5 E5 G5 Bb5 N.C.
men for some - one el - se's cause. It's
Gtr. 3
P.M.
P.S.
Gtr. 4
P.M.
w/ bar
(0) (0)
-1/2

Chorus

Gtrs. 3 & 4: w/ Riff B







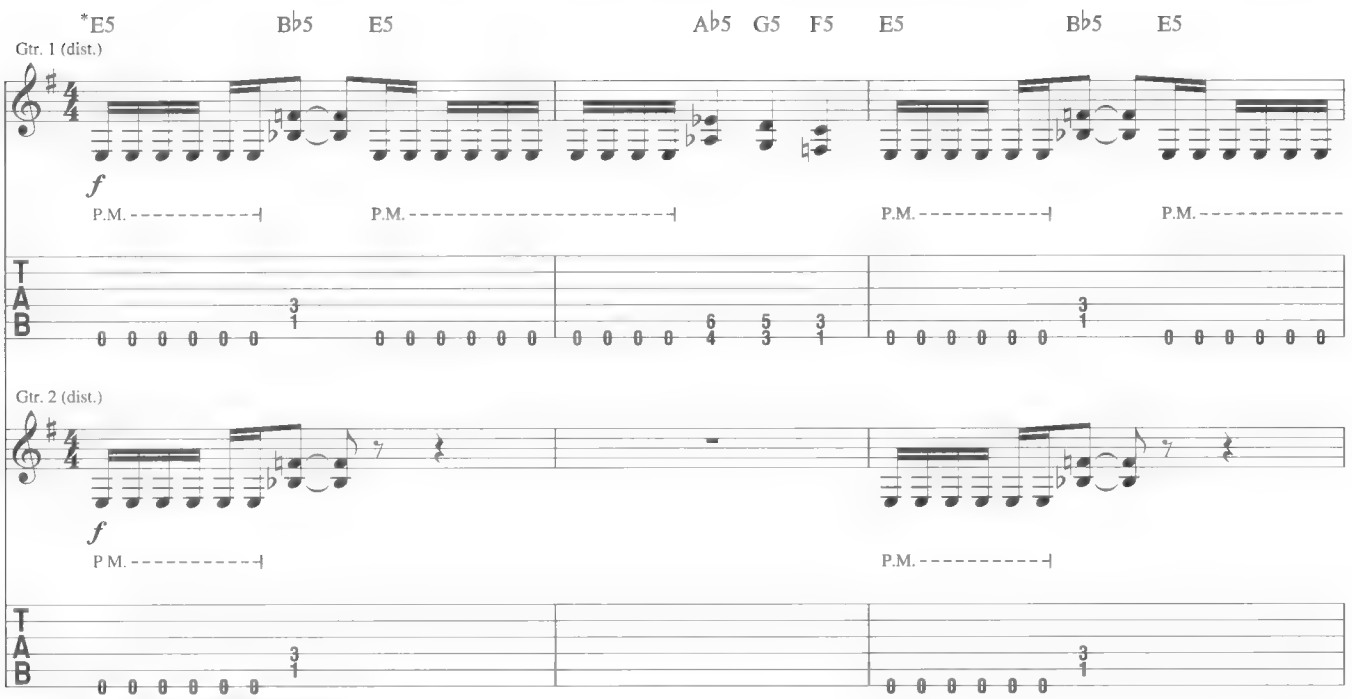
Catalyst

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

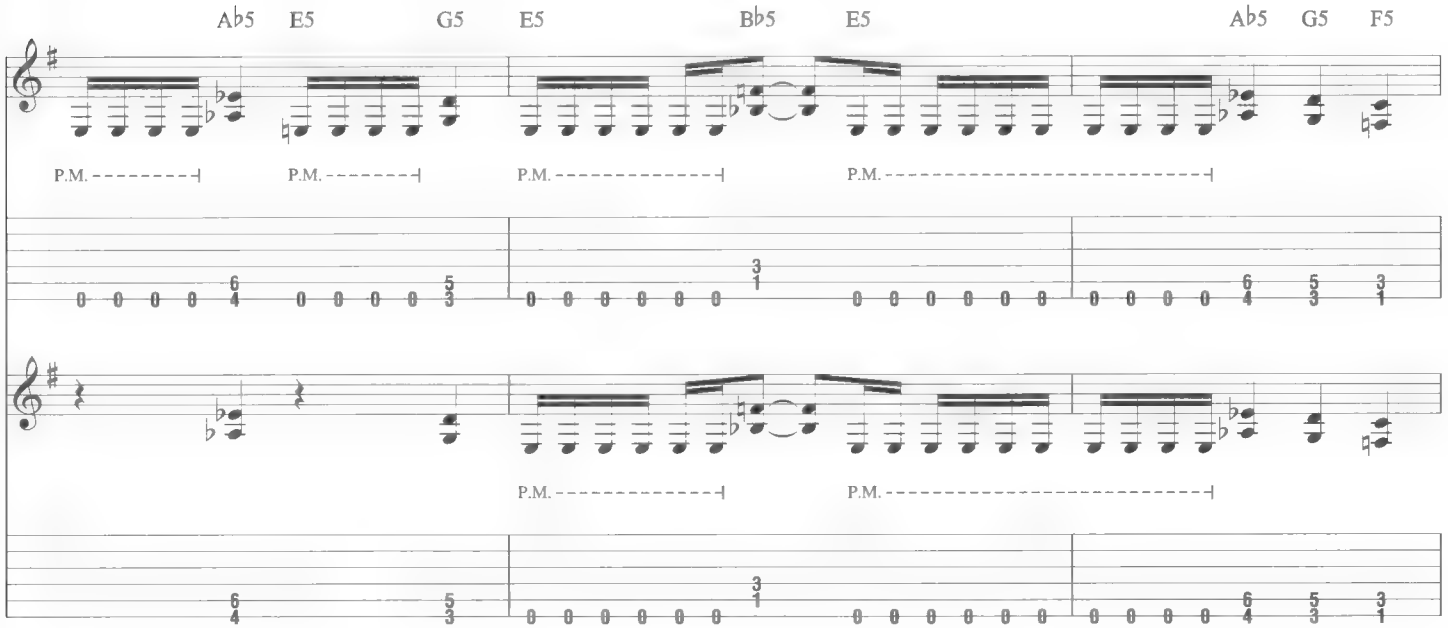
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Fast ♩ = 204



*Chord symbols reflect implied harmony.



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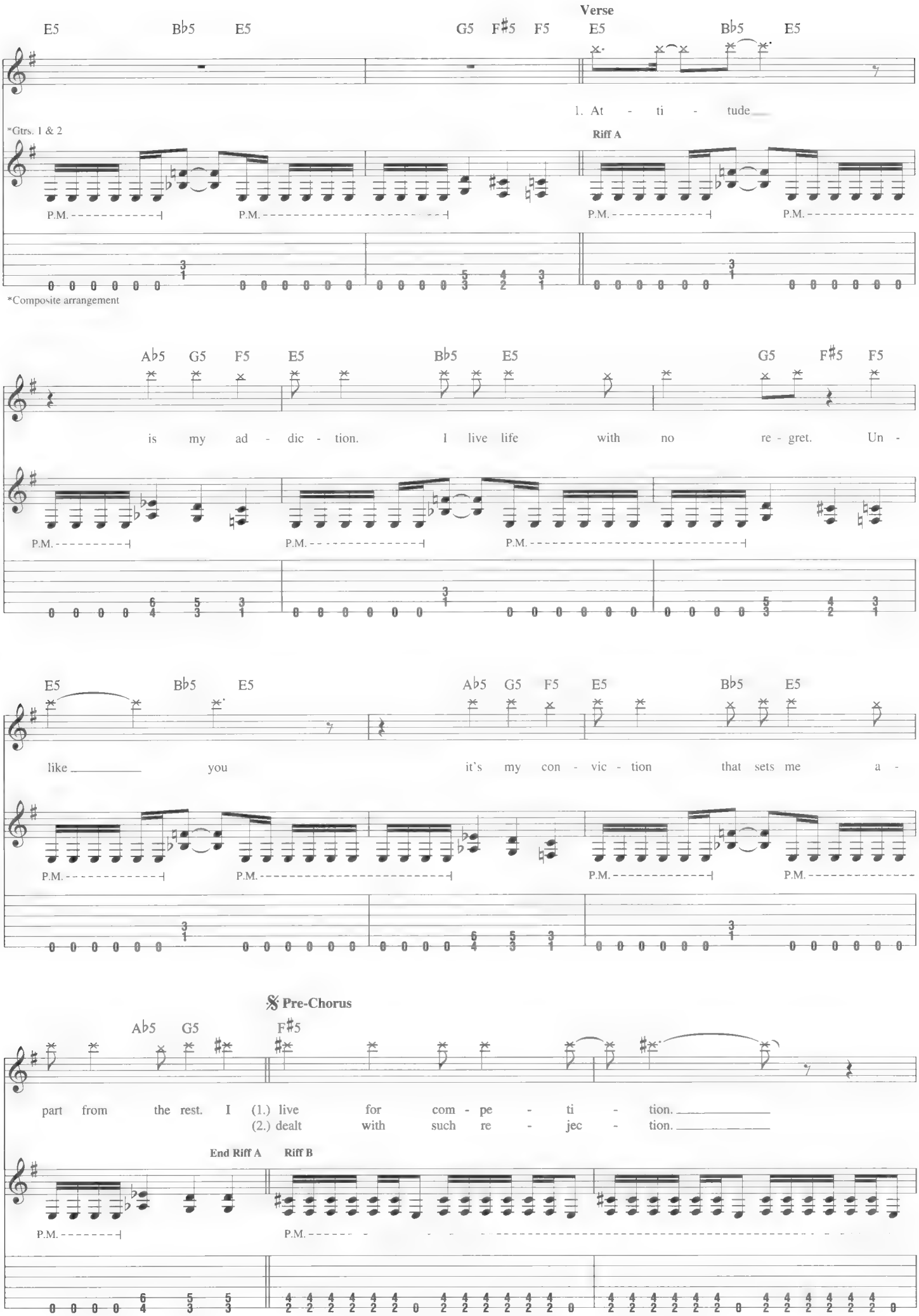
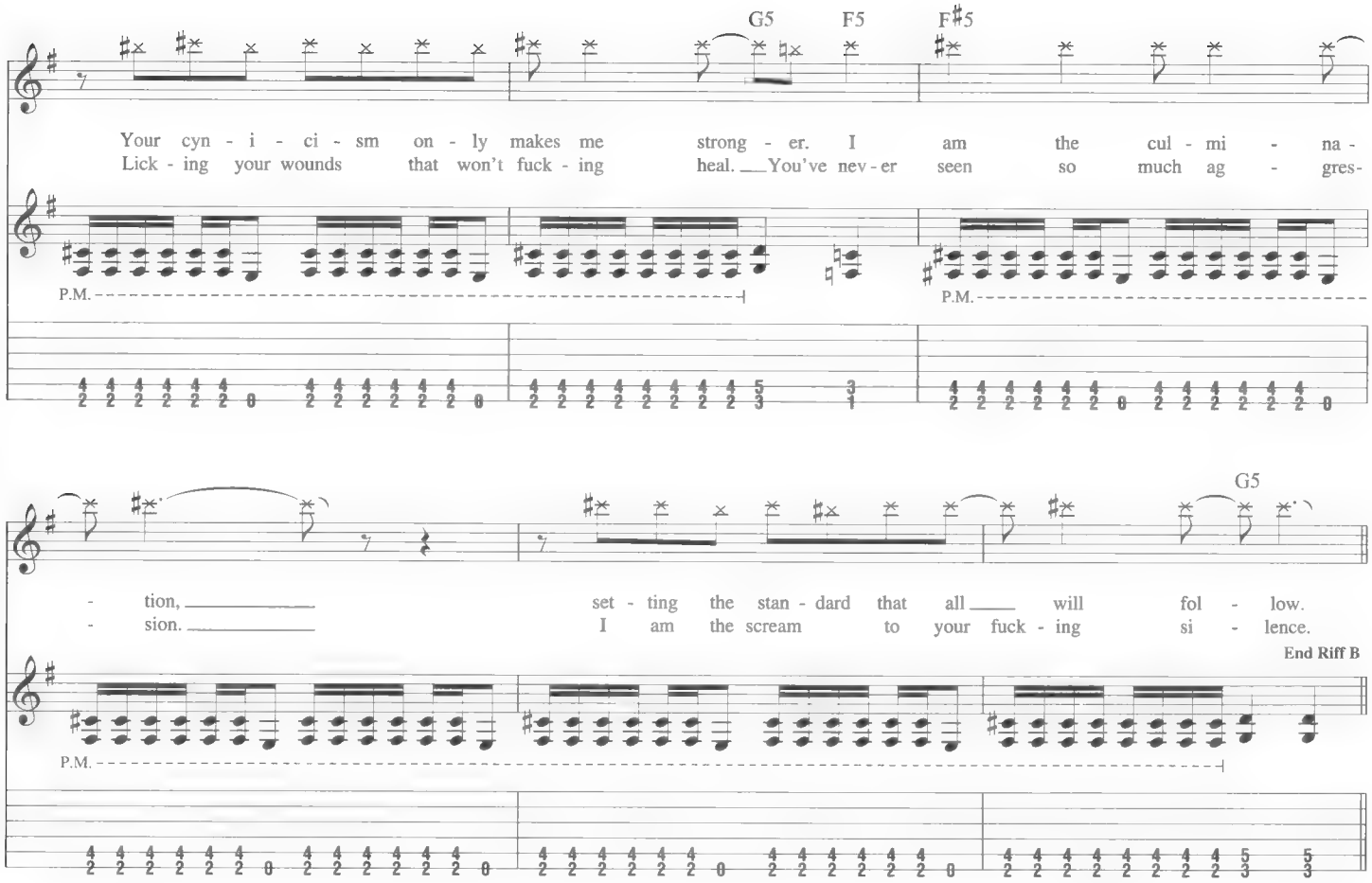
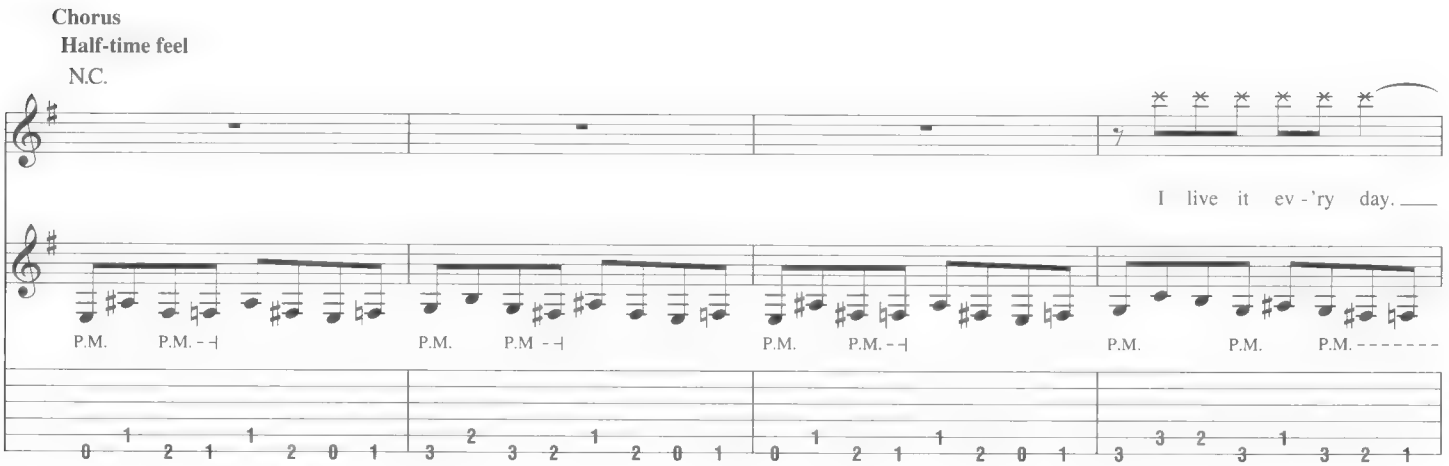
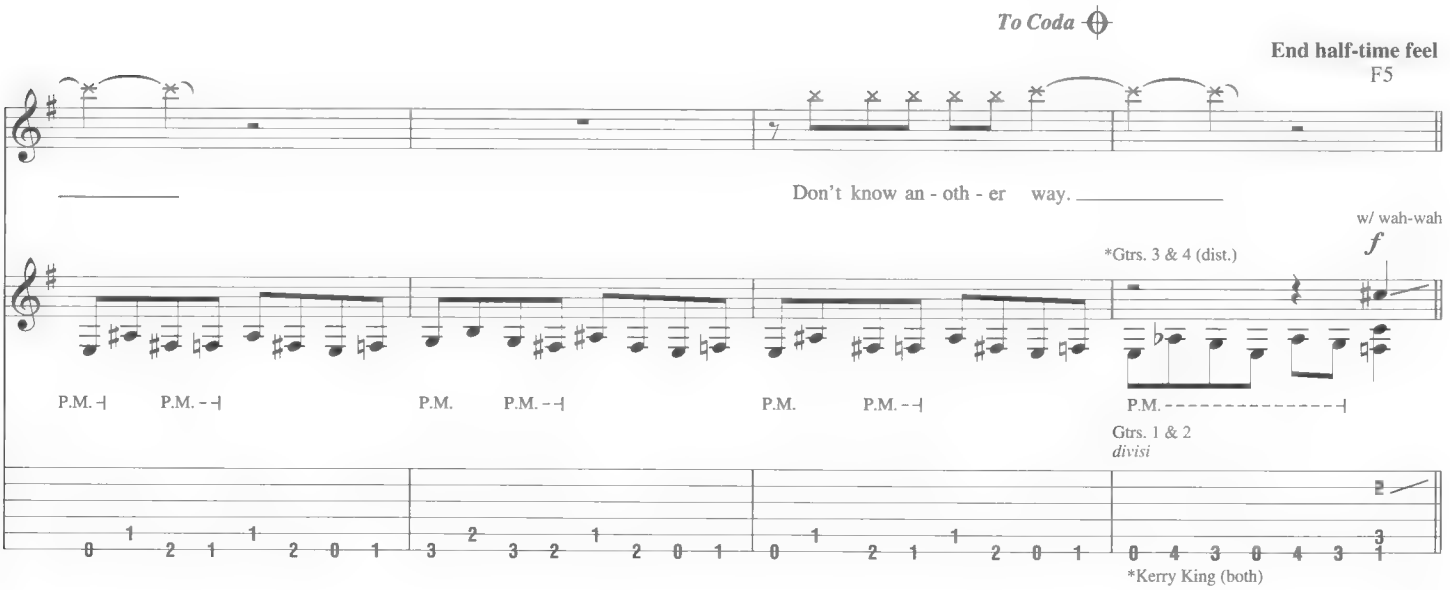
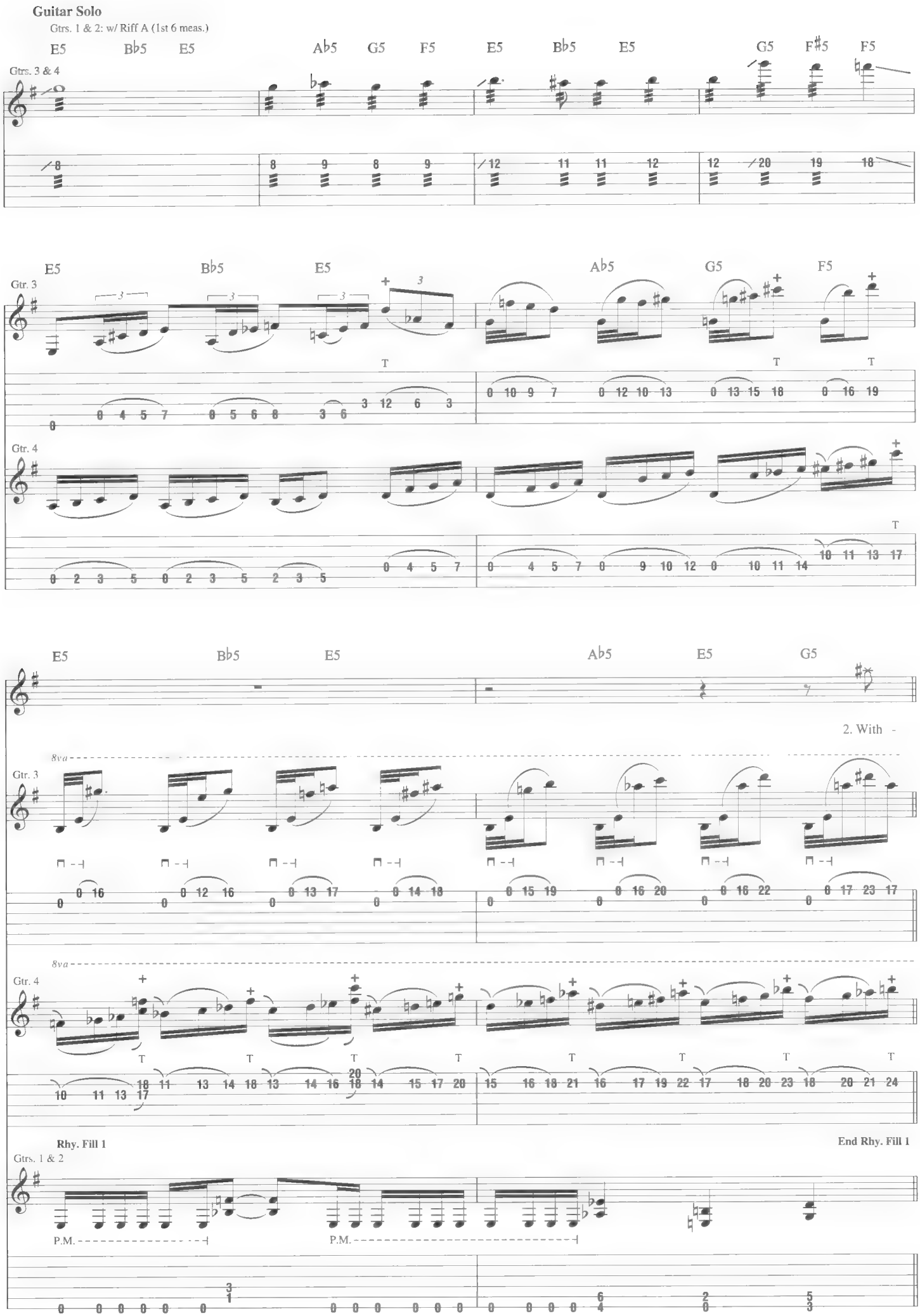

Verse
E5 B♭5 E5 G5 F♯5 F5 E5 B♭5 E5
1. At - ti - tude
*Gtrs. 1 & 2
Riff A
P.M.
*Composite arrangement
A♭5 G5 F5 E5 B♭5 E5 G5 F♯5 F5
is my ad - dic - tion. I live life with no re - gret. Un -
E5 B♭5 E5 A♭5 G5 F5 E5 B♭5 E5
like you it's my con - vic - tion that sets me a -
𝄋 Pre-Chorus
A♭5 G5 F♯5
part from the rest. I (1.) live for com - pe - ti - tion.
(2.) dealt with such re - jec - tion.
End Riff A
Riff B


G5
F5
F♯5
Your cyn - i - ci - sm on - ly makes me strong - er. I am the cul - mi - na -
Lick - ing your wounds that won't fuck - ing heal. You've nev - er seen so much ag - gres -
P.M.
P.M.

G5
- tion,
- sion.
set - ting the stan - dard that all will fol - low.
I am the scream to your fuck - ing si - lence.
End Riff B
P.M.


Chorus
Half-time feel
N.C.
I live it ev - 'ry day.
P.M.
P.M.


To Coda
End half-time feel
F5
Don't know an - oth - er way.
w/ wah-wah
f
*Gtrs. 3 & 4 (dist.)
P.M.
Gtrs. 1 & 2
divisi
*Kerry King (both)


Guitar Solo
Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)
E5 B♭5 E5 A♭5 G5 F5 E5 B♭5 E5 G5 F♯5 F5
Gtrs. 3 & 4
Gtr. 3
Gtr. 4
E5 B♭5 E5 A♭5 G5 F5
E5 B♭5 E5 A♭5 E5 G5
2. With -
8va
Gtr. 3
8va
Gtr. 4
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
P.M.
P.M.

Verse

Gtrs. 1 & 2: w/ Riff A

Gtrs. 3 & 4 tacet

E5 B♭5 E5 A♭5 G5 F5 E5 B♭5 E5 G5 F♯5 F5

in my eyes there's dev - as - ta - tion and fu - ry you can't un - der - stand. In

8va

Gtr. 3

24 (24) 19 (19) 24 24 24

8va

Gtr. 4

T T T

24 (24) 19 24 16 24 16 24

E5 B♭5 E5 A♭5 G5 F5 E5 B♭5 E5 A♭5 G5

my fight, win by at - tri - tion and bring it with all that I fuck - ing am.

Interlude

Half-time feel

E5 F E5 F E5

All that I fuck - ing am.

Riff C

Gtrs. 1 & 2

P.M. P.M. P.M.

10 10 9 10 10 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda

End half-time feel

F E5 F E5 N.C. G5

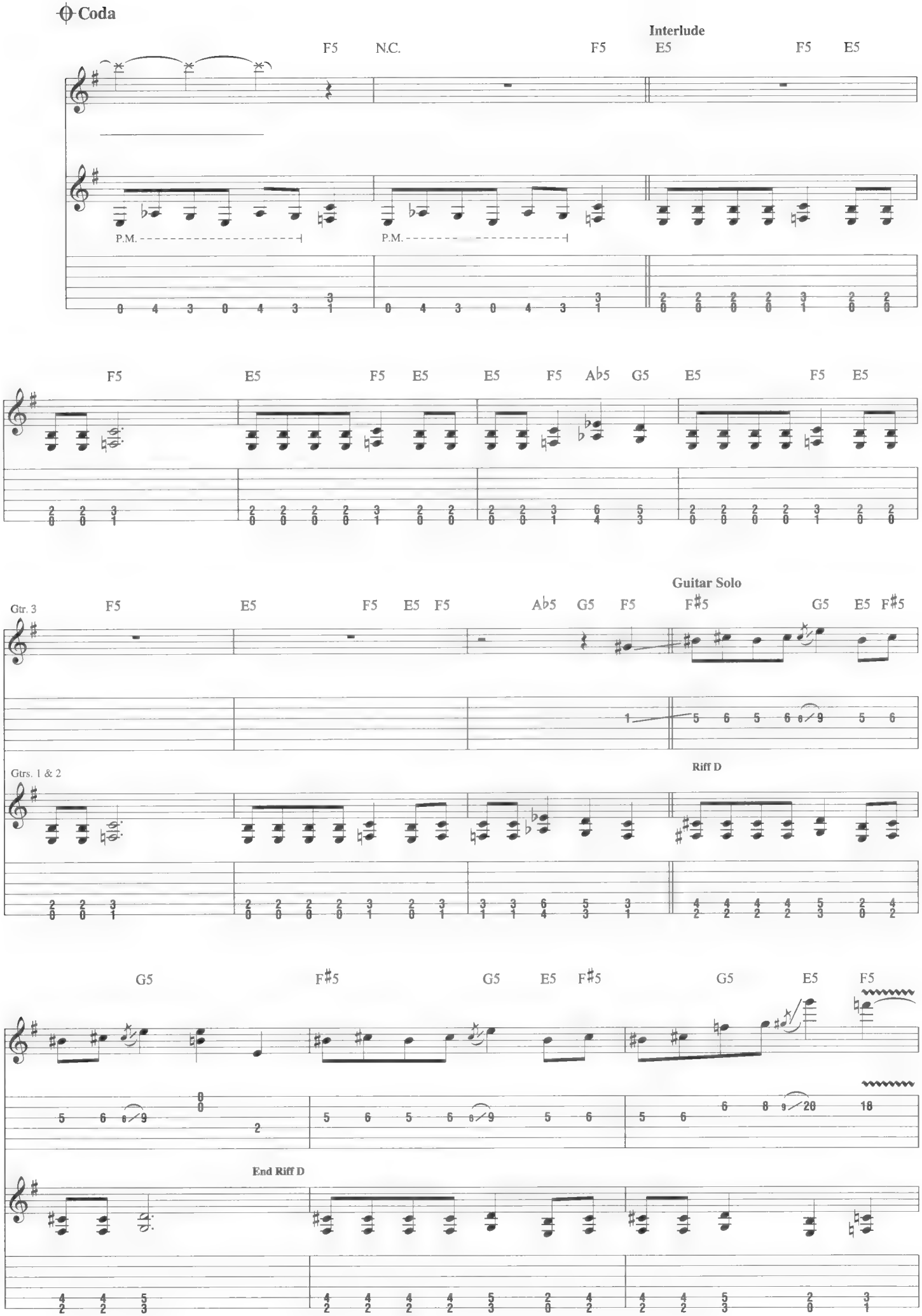
You nev - er

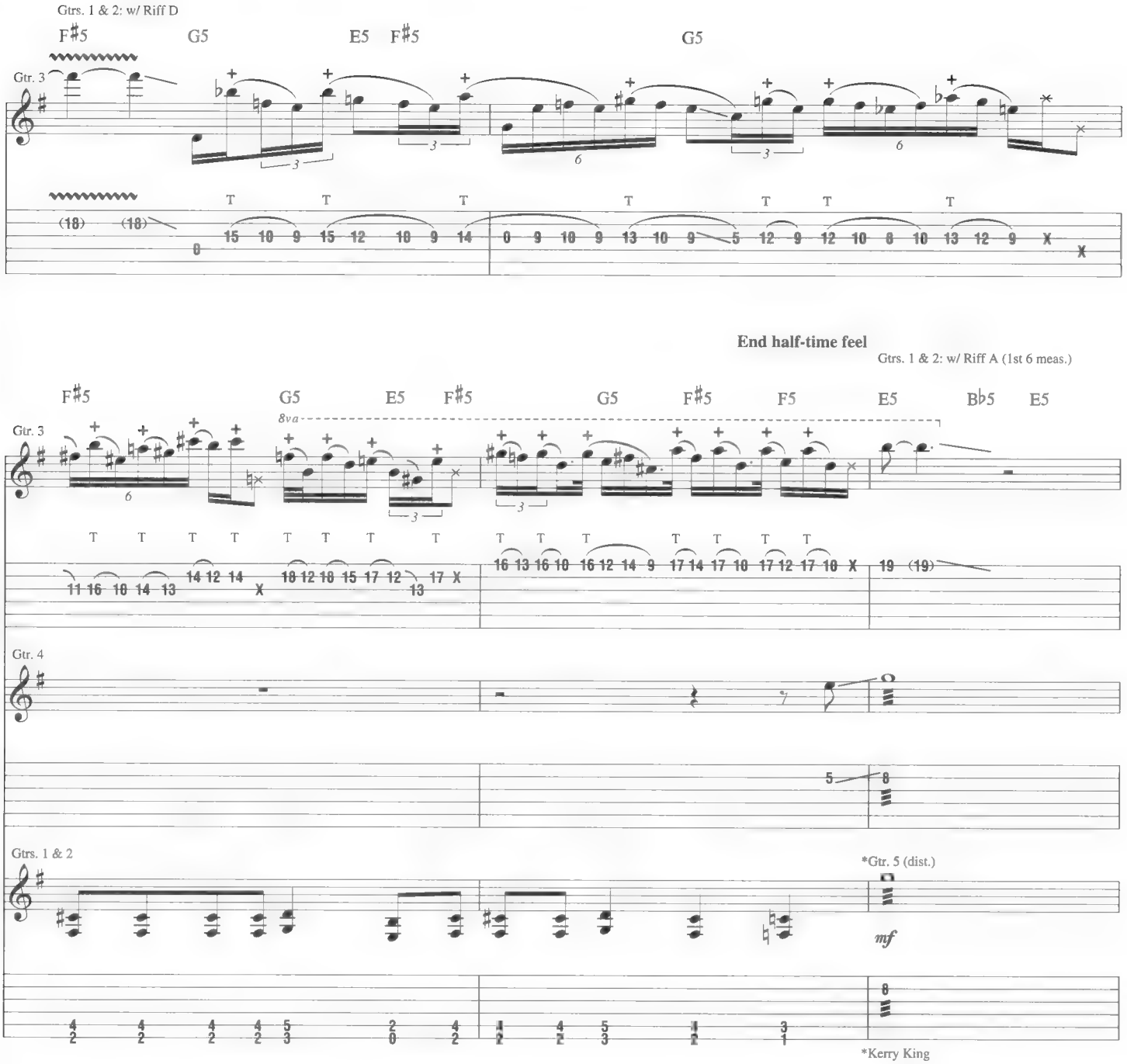
End Riff C

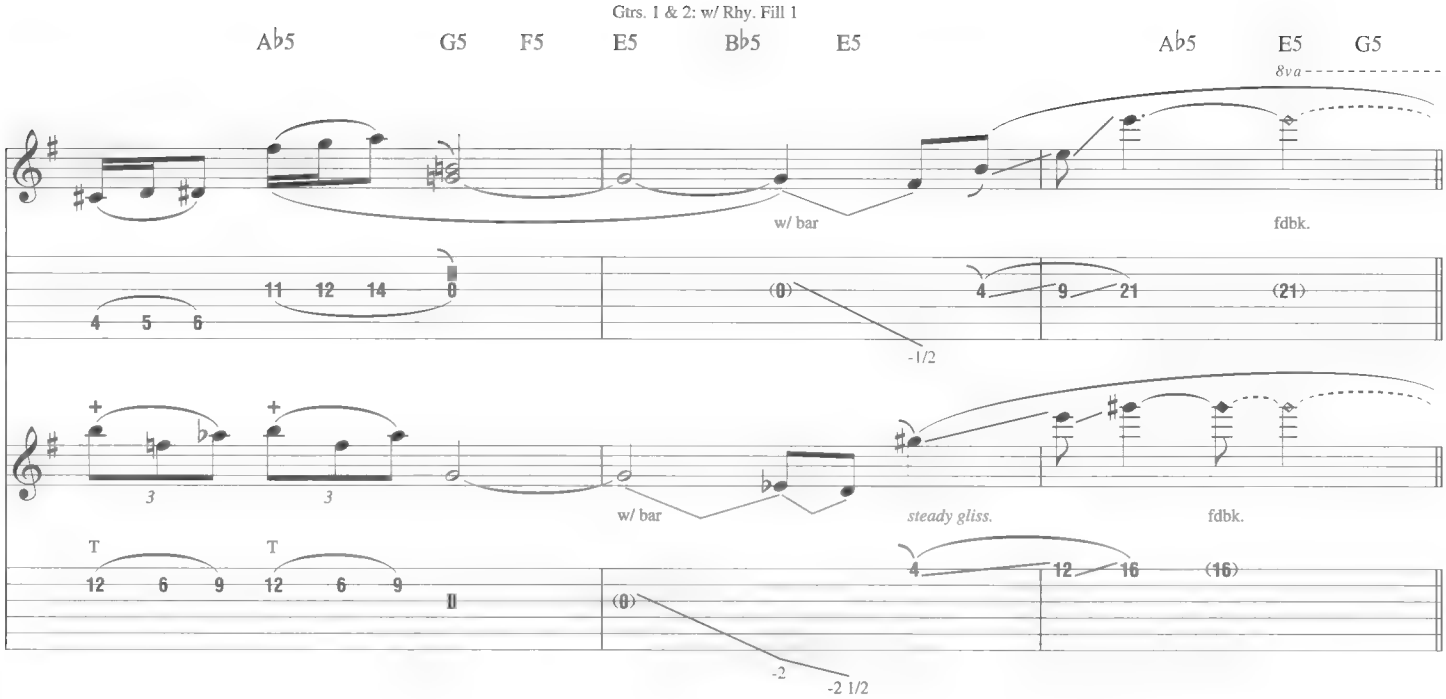
P.M. P.M. P.M.

10 10 9 10 10 9

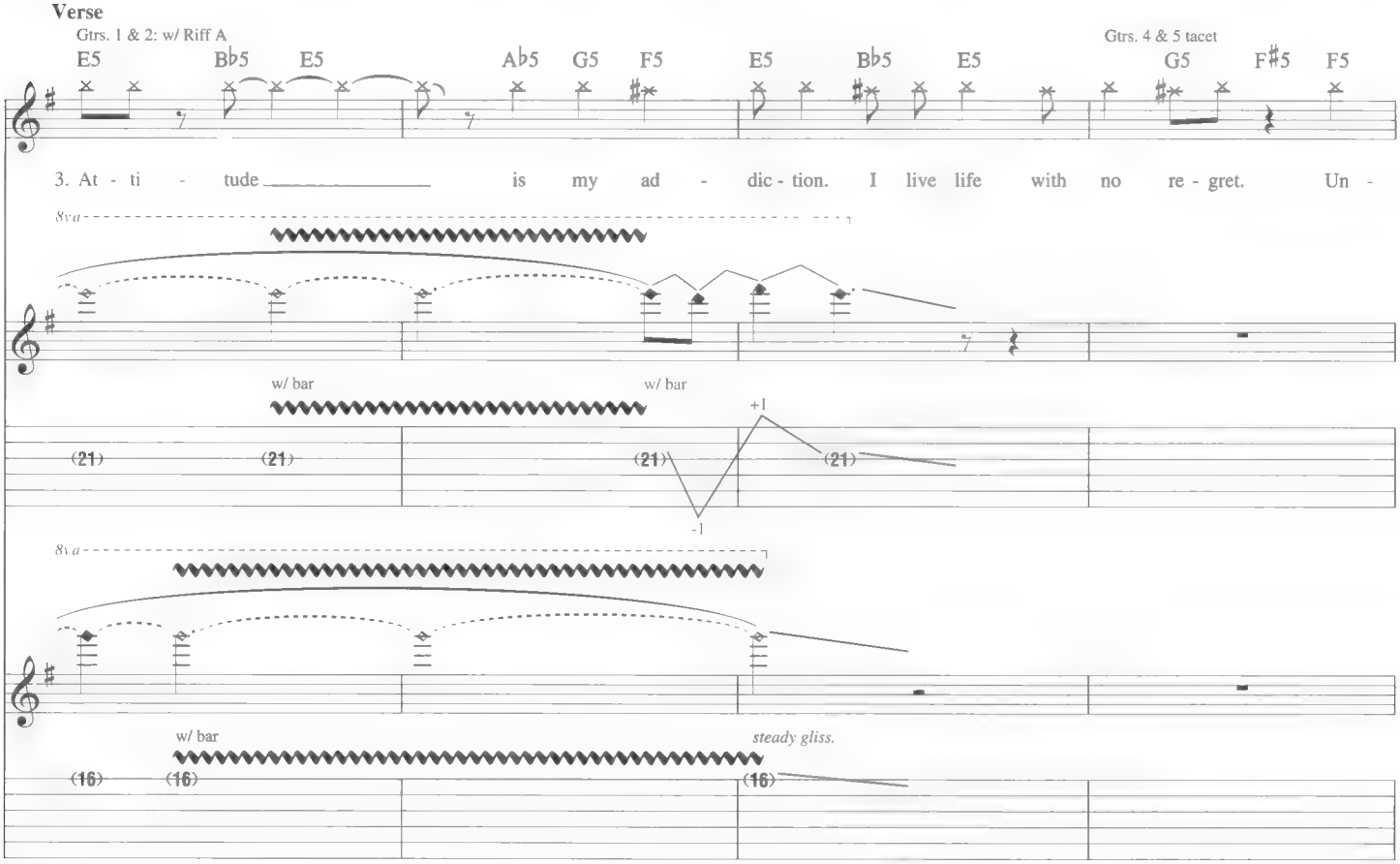
0 0 0 0 0 0 0 0 0 0 0 0 0 6 5 0 6 5 5 3

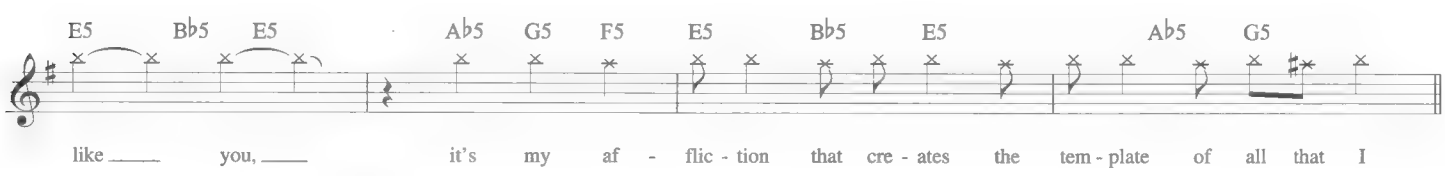

Coda
Interlude
F5
N.C.
F5
E5
F5
E5
P.M.
P.M.
F5
E5
F5
E5
E5
F5
A♭5
G5
E5
F5
E5
Guitar Solo
Gtr. 3
F5
E5
F5
E5
F5
A♭5
G5
F5
F♯5
G5
E5
F♯5
Gtrs. 1 & 2
Riff D
G5
F♯5
G5
E5
F♯5
G5
E5
F5
End Riff D


Gtrs. 1 & 2: w/ Riff D
F♯5
G5
E5
F♯5
G5
Gtr. 3
End half-time feel
Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)
F♯5
G5
E5
F♯5
G5
F♯5
F5
E5
B♭5
E5
Gtr. 3
8va
Gtr. 4
Gtrs. 1 & 2
*Gtr. 5 (dist.)
mf
*Kerry King
Gtr. 3 tacet
A♭5
G5
F5
E5
B♭5
E5
G5
F♯5
F5
E5
B♭5
E5
Gtr. 4
Gtr. 5
8va
loco
Harm.
string noise
Pitch: B

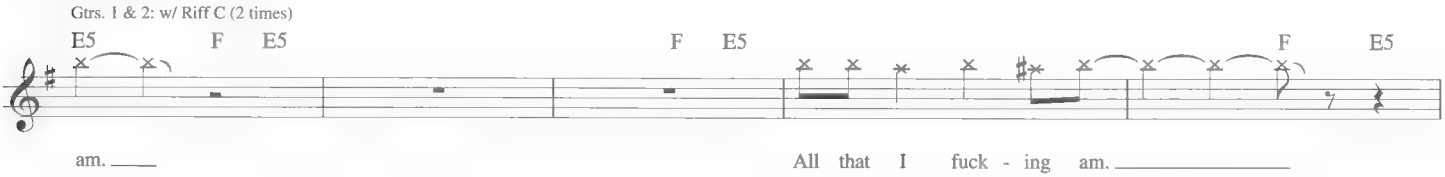


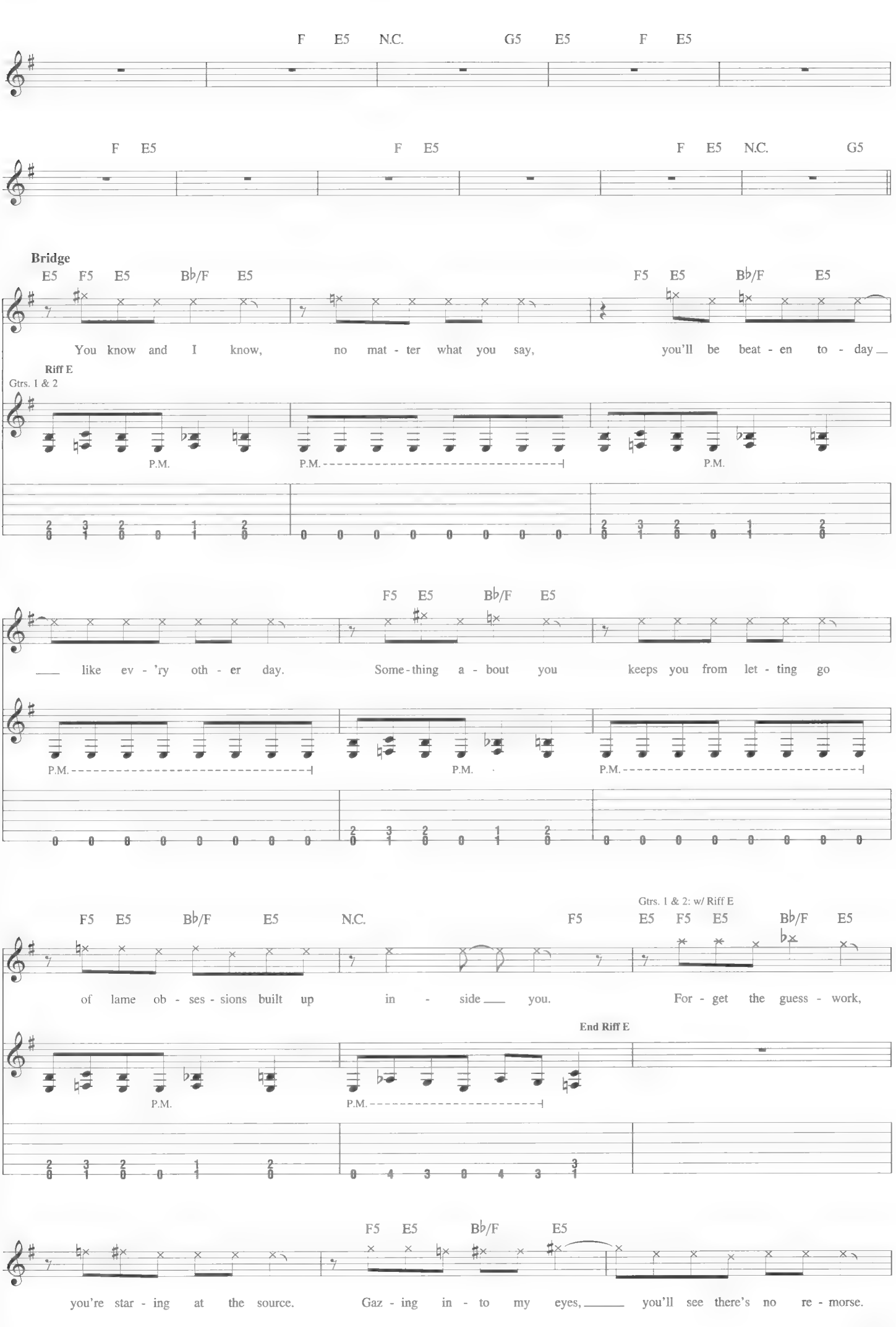
Verse



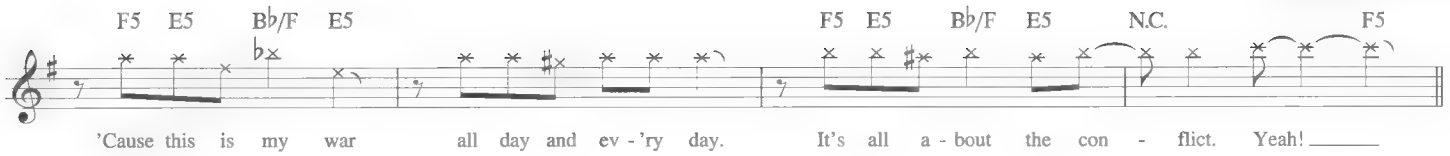


Interlude
Half-time feel



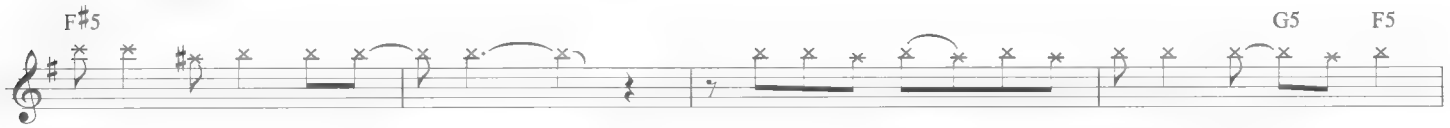

F E5 N.C. G5 E5 F E5
F E5 F E5 F E5 N.C. G5
Bridge
E5 F5 E5 B♭/F E5 F5 E5 B♭/F E5
You know and I know, no mat - ter what you say, you'll be beat - en to - day
Riff E
Gtrs. 1 & 2
P.M.
F5 E5 B♭/F E5
like ev - 'ry oth - er day. Some - thing a - bout you keeps you from let - ting go
F5 E5 B♭/F E5 N.C. F5 E5 F5 E5 B♭/F E5
Gtrs. 1 & 2: w/ Riff E
of lame ob - ses - sions built up in - side you. For - get the guess - work,
End Riff E
F5 E5 B♭/F E5
you're star - ing at the source. Gaz - ing in - to my eyes, you'll see there's no re - morse.

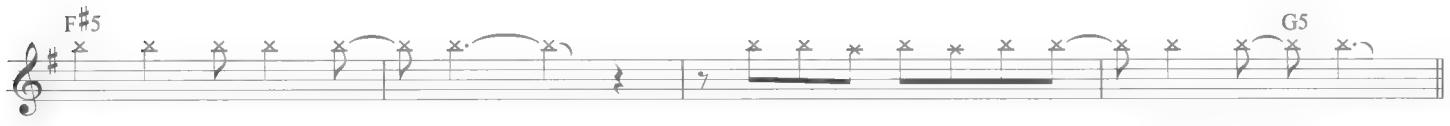
End half-time feel



Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

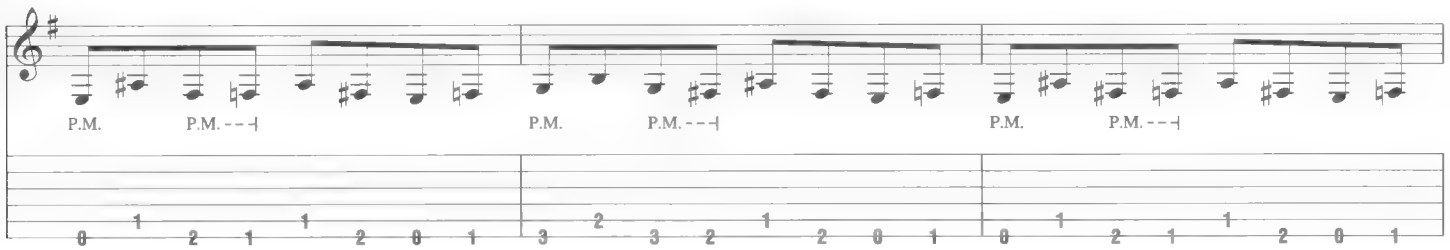


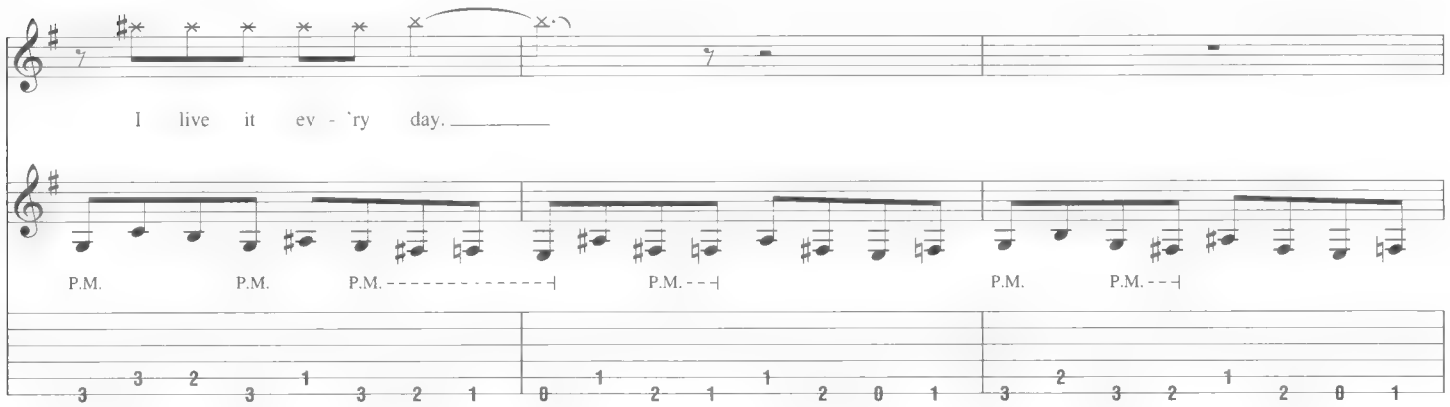


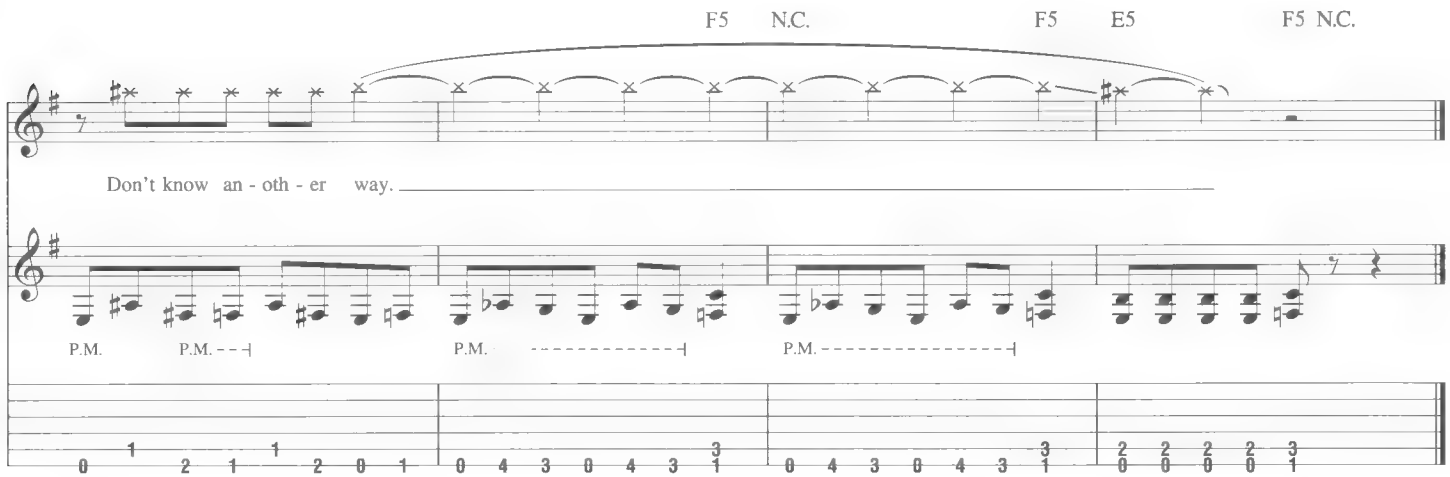
Chorus

N.C.

Gtrs. 1 & 2







Skeleton Christ

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Fast ♩. = 198

*D5

Gtr. 1 (dist.)

**Gtrs. 1 & 2

f

P.M.

*Chord symbols reflect implied harmony.

**Gtr. 2 (dist.), played *f*. Composite arrangement

Riff A

P.M.

B♭5 G5

End Riff A

P.M.

𝄋 Verse

Gtrs. 1 & 2: w/ Riff A (3 times)
2nd time, Gtr. 3: w/ Fill 1

D5 B♭5 G5

1. Un - bound, God's cre - a - tion has grown in - to the sin - ner. A -
faith has at - ro - phied ___ and rots in hell's a - sy - lum. De -

Fill 1

Gtr. 3

steady gliss.

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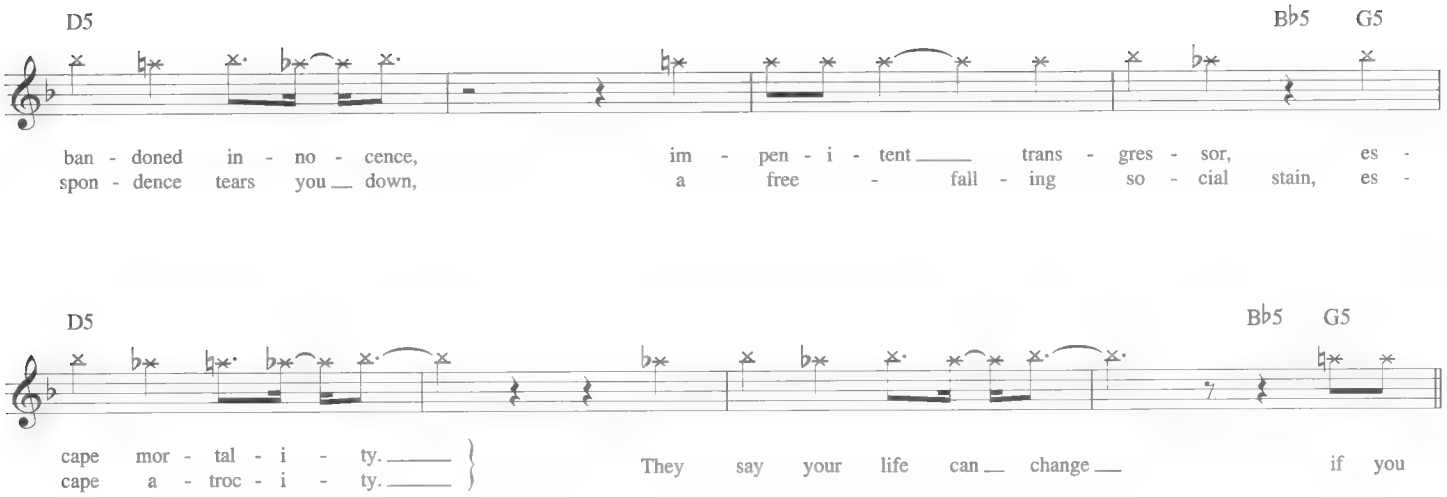
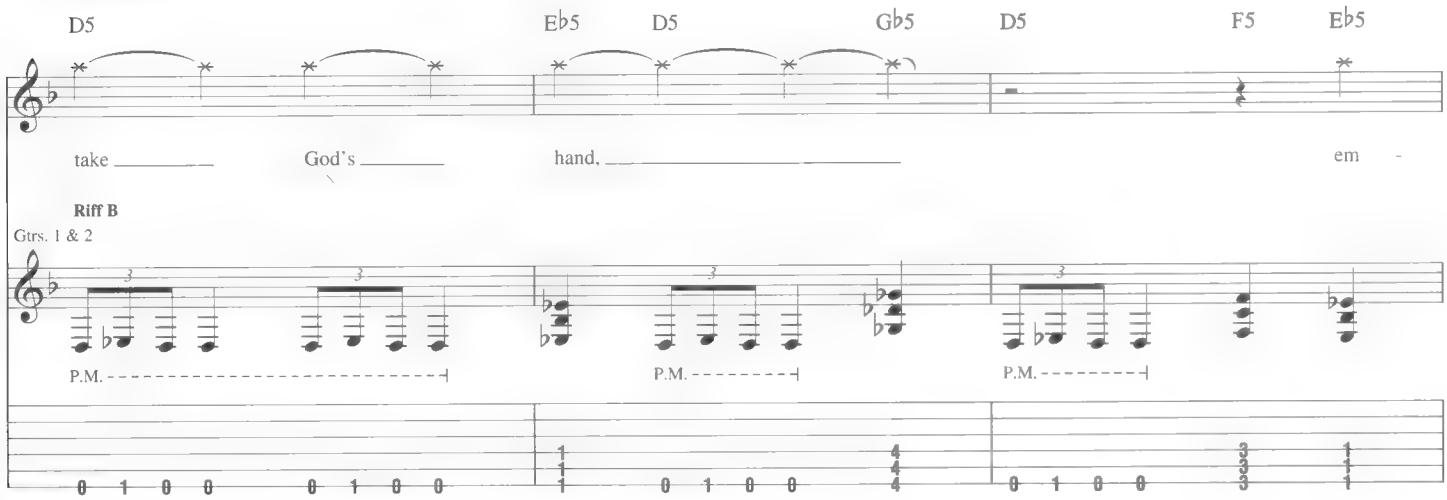
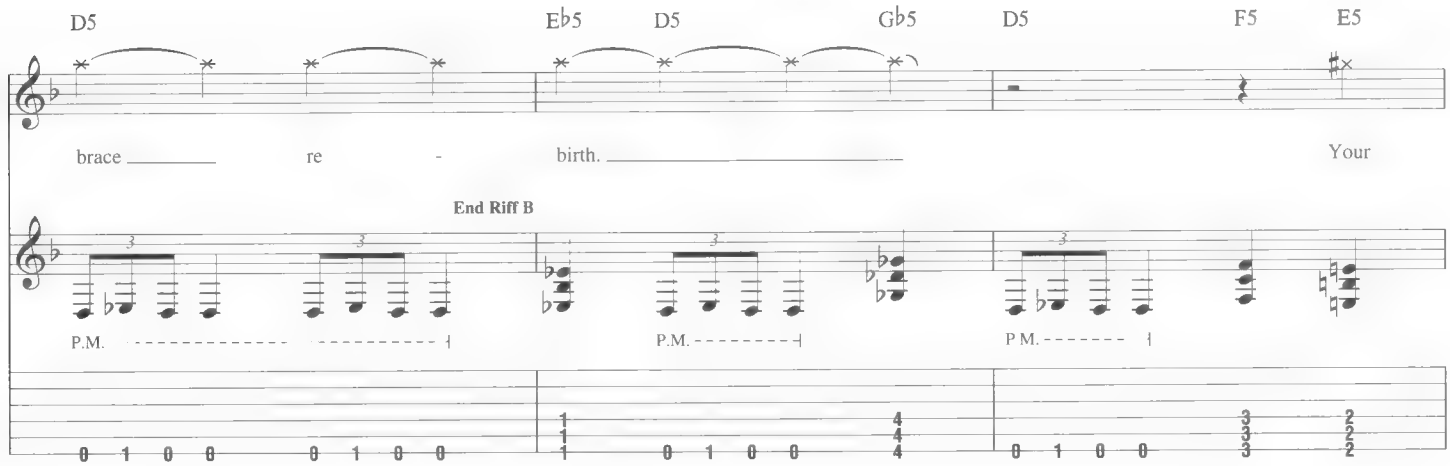
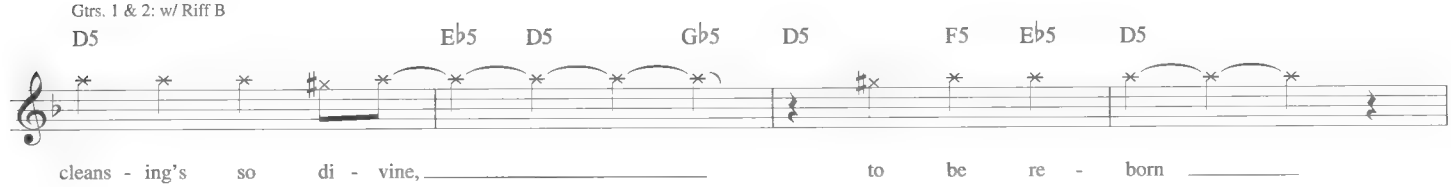
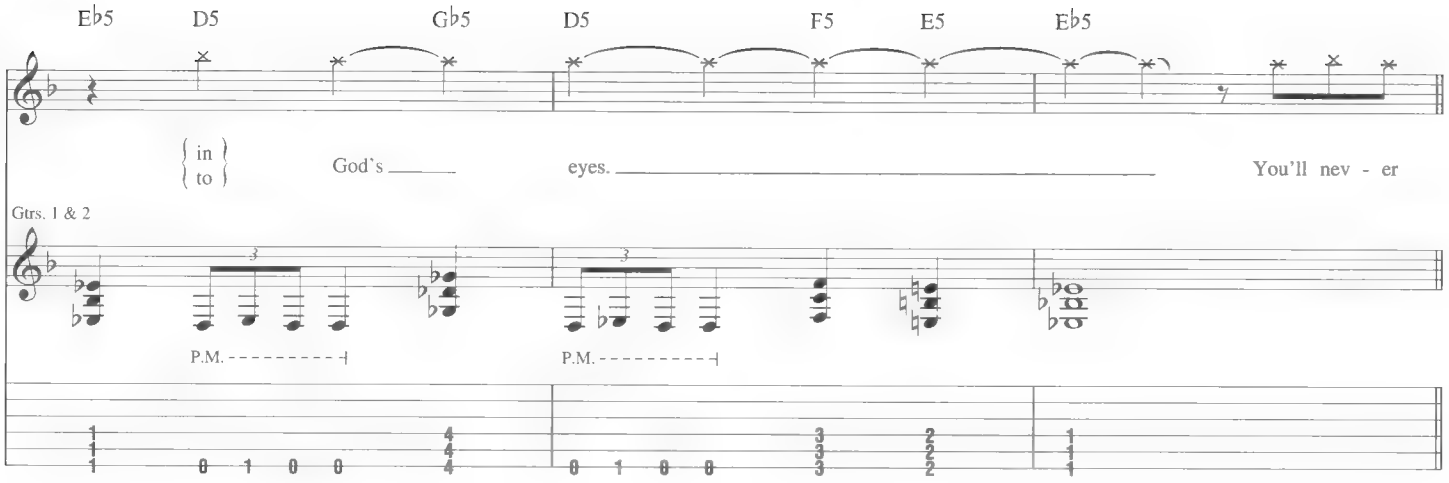

D5
B♭5
G5
ban - doned in - no - cence, im - pen - i - tent trans - gres - sor, es -
spon - dence tears you down, a free - fall - ing so - cial stain, es -
D5
B♭5
G5
cape mor - tal - i - ty.
cape a - troc - i - ty.
They say your life can change if you

Pre-Chorus

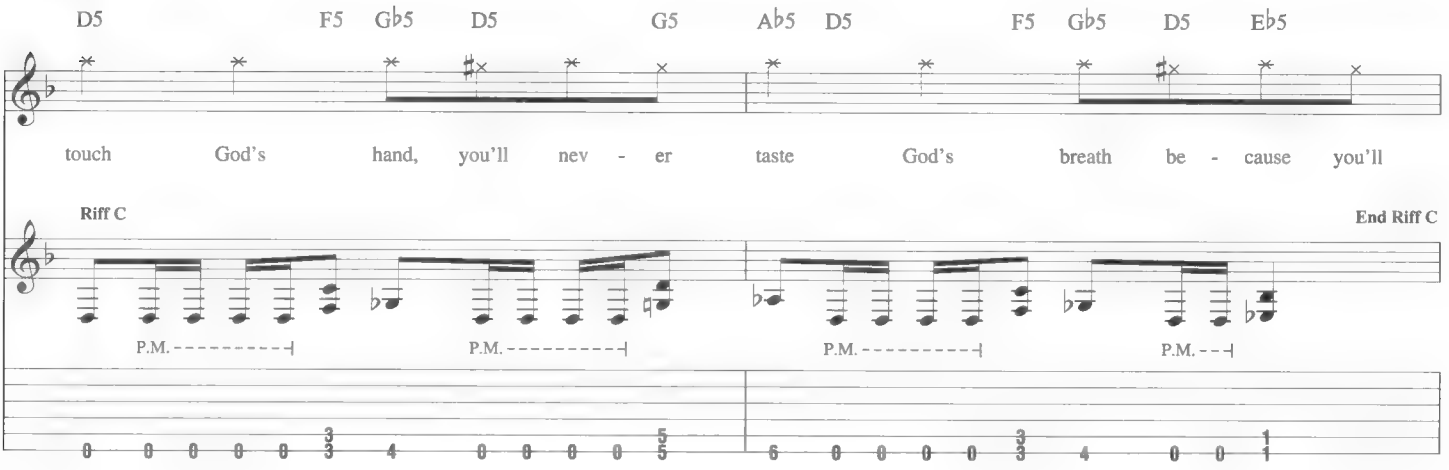

D5
E♭5
D5
G♭5
D5
F5
E♭5
take God's hand, em -
Riff B
Gtrs. 1 & 2
P.M.
P.M.
P.M.

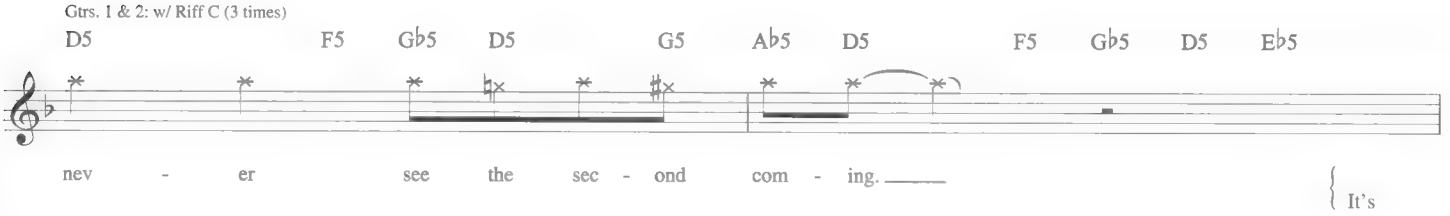

D5
E♭5
D5
G♭5
D5
F5
E5
brace re - birth. Your
End Riff B
P.M.
P.M.
P.M.

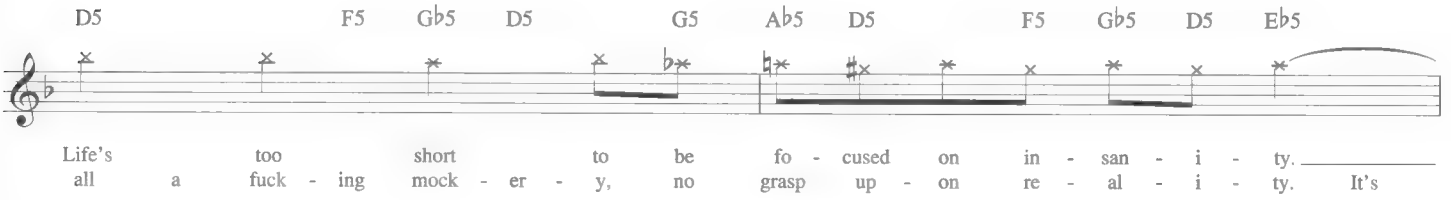

Gtrs. 1 & 2: w/ Riff B
D5
E♭5
D5
G♭5
D5
F5
E♭5
D5
cleans - ing's so di - vine, to be re - born



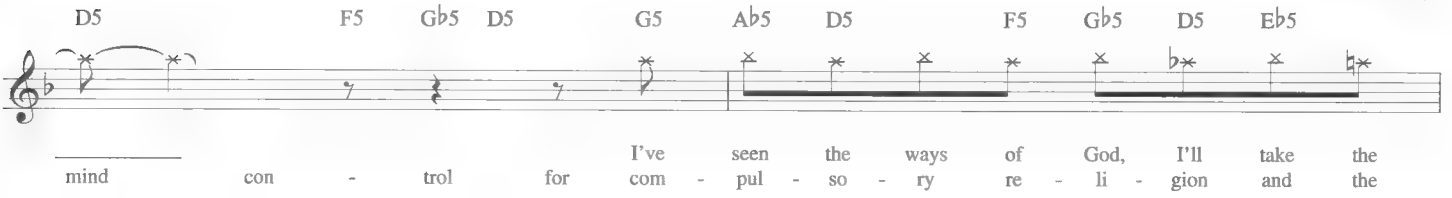
Chorus

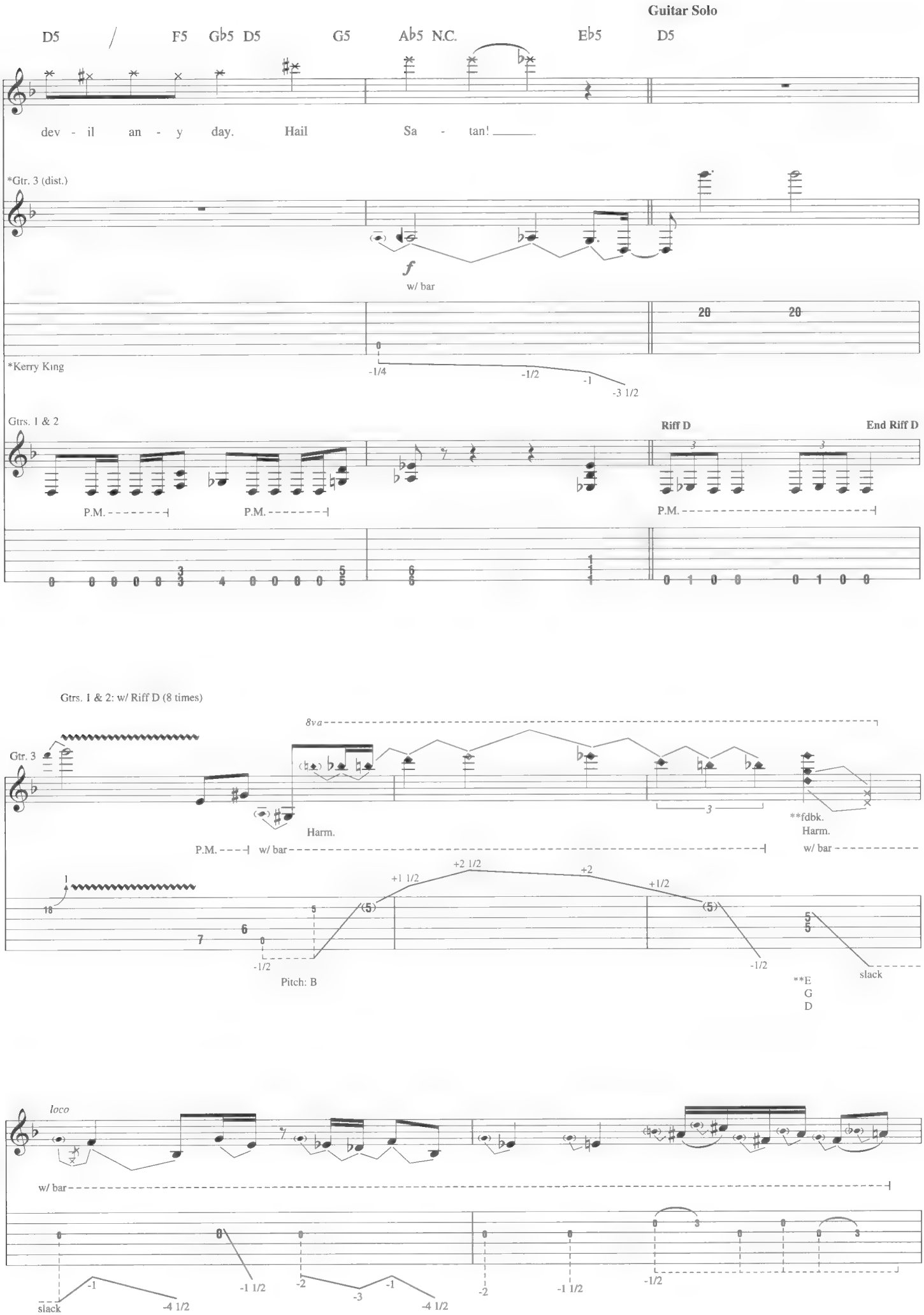


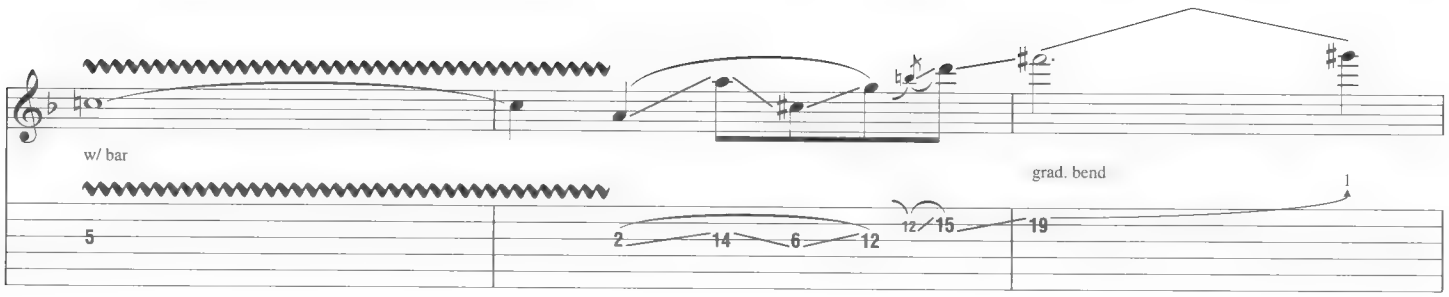




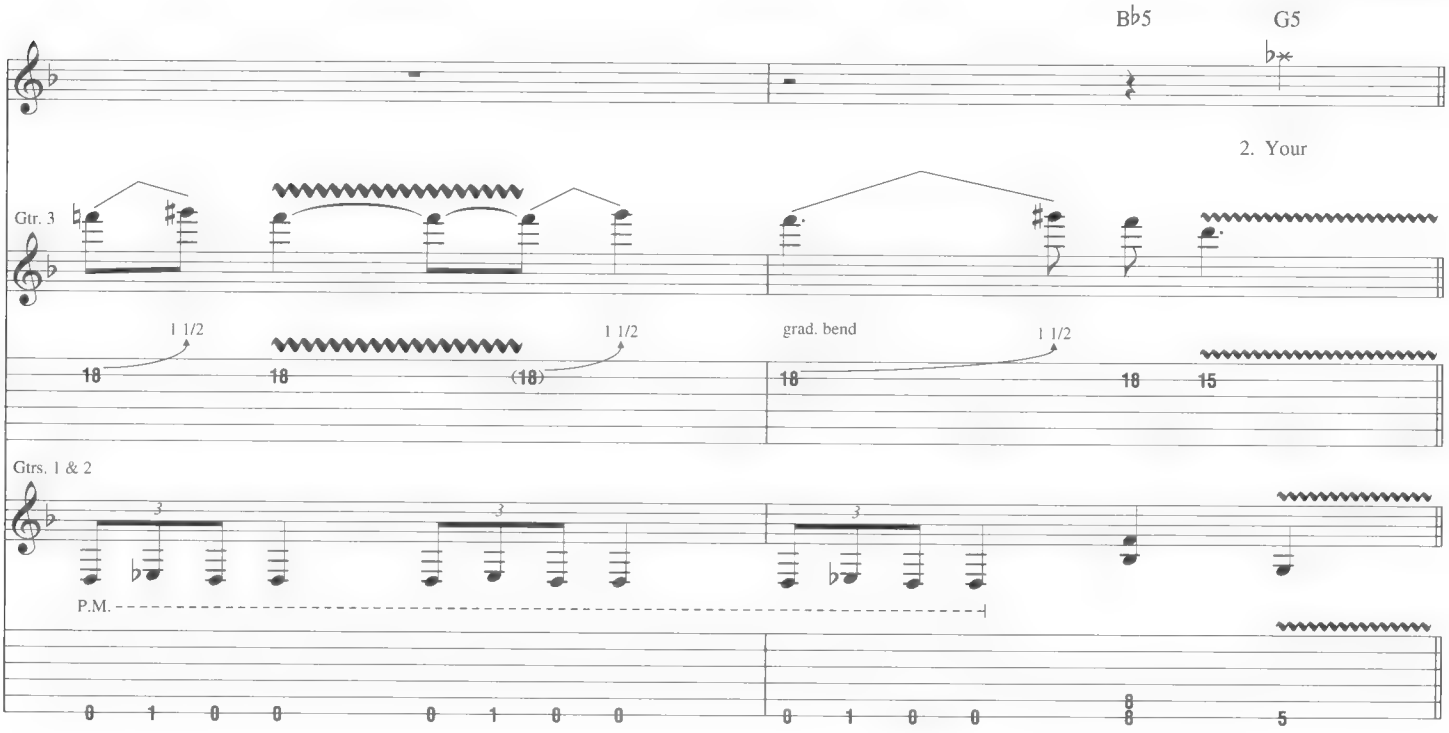
To Coda



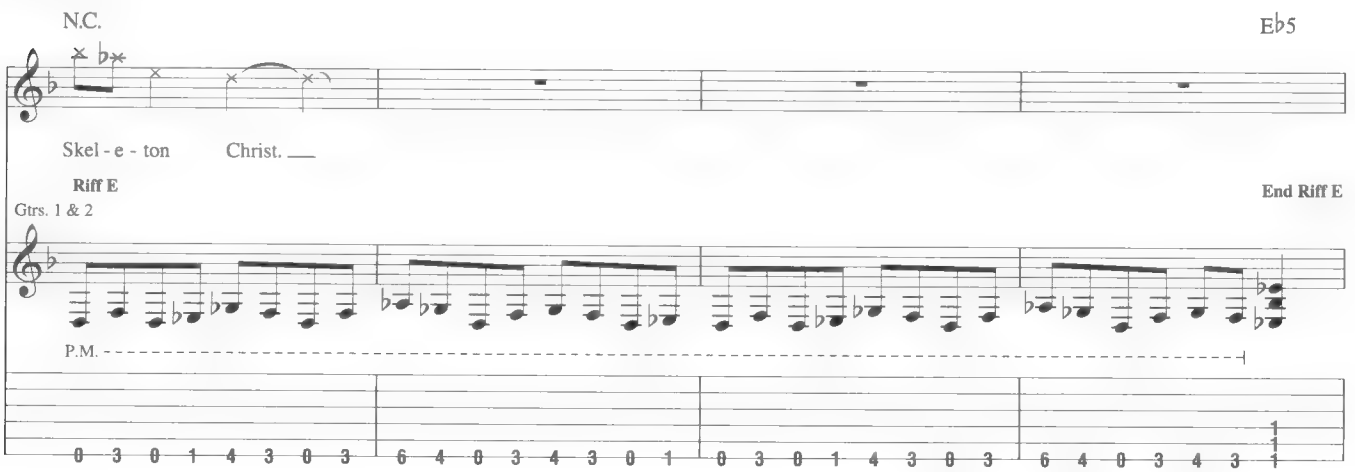

Guitar Solo
D5 / F5 Gb5 D5 G5 Ab5 N.C. Eb5 D5
dev - il an - y day. Hail Sa - tan!
*Gtr. 3 (dist.)
f
w/ bar
*Kerry King
-1/4
-1/2
-1
-3 1/2
Gtrs. 1 & 2
Riff D
End Riff D
P.M.
Gtrs. 1 & 2: w/ Riff D (8 times)
Gtr. 3
8va
Harm.
**fdbk.
w/ bar
+2 1/2
+1 1/2
+2
+1/2
Pitch: B
slack
**E
G
D
loco
-1
-4 1/2
-1 1/2
-2
-3



D.S. al Coda



Coda

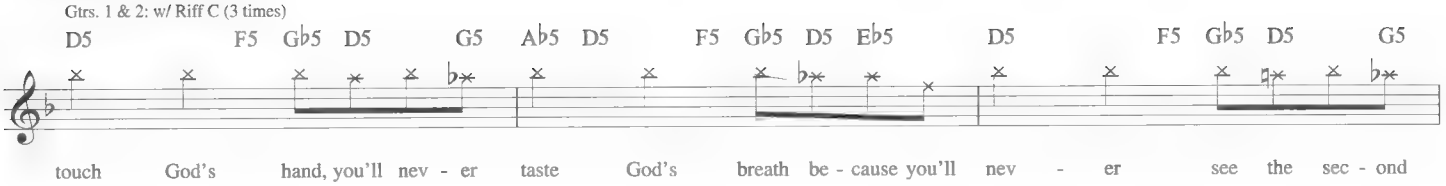


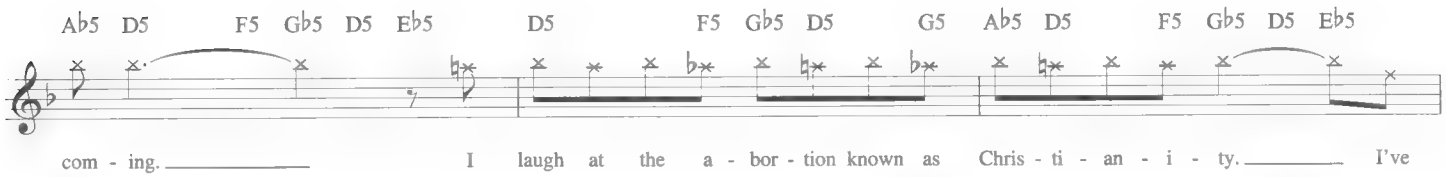
Gtrs. 1 & 2: w/ Riff E

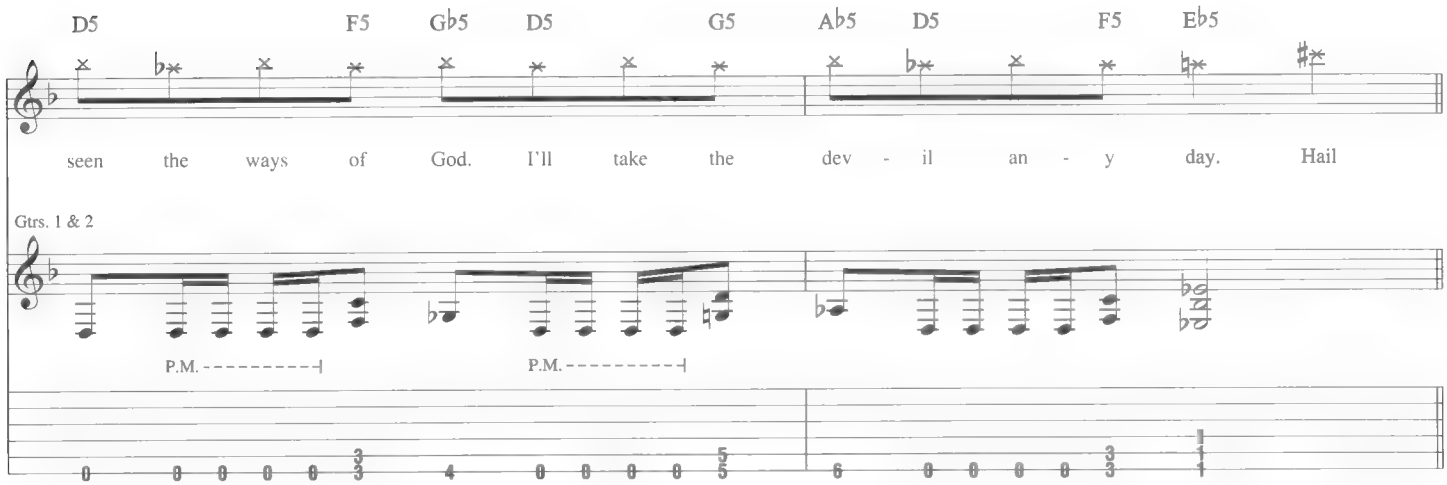
You'll nev - er

Chorus

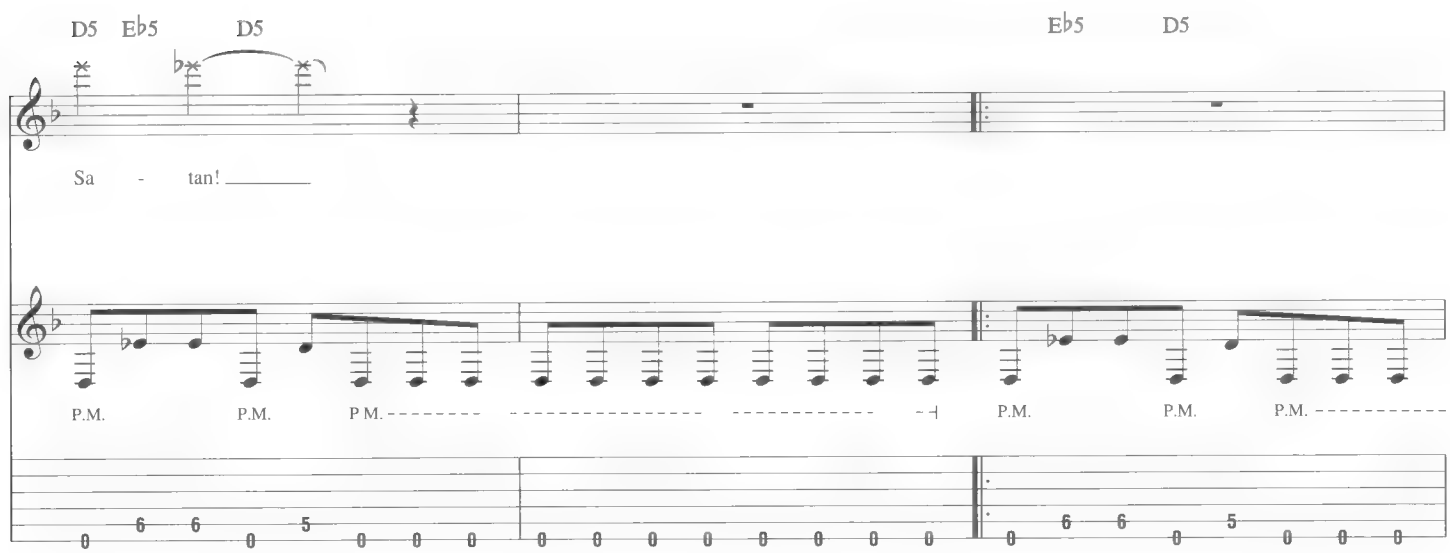
Gtrs. 1 & 2: w/ Riff C (3 times)

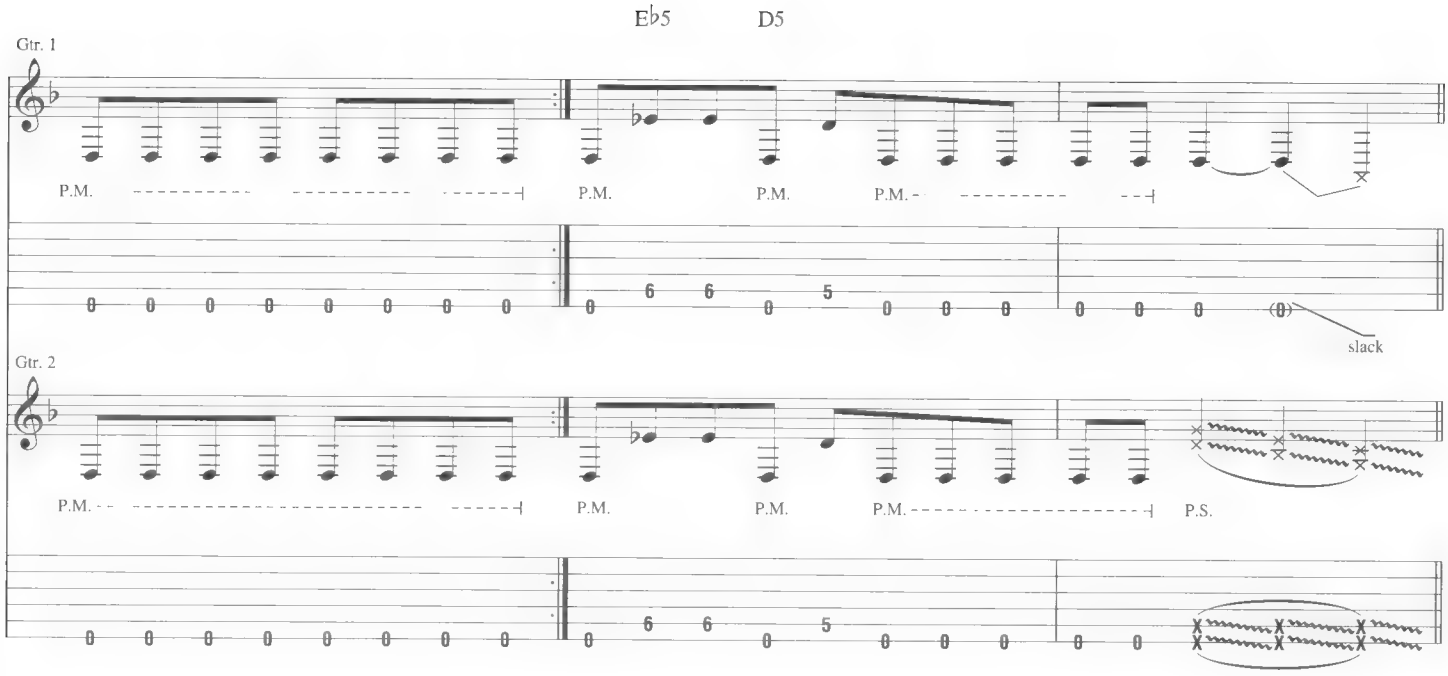


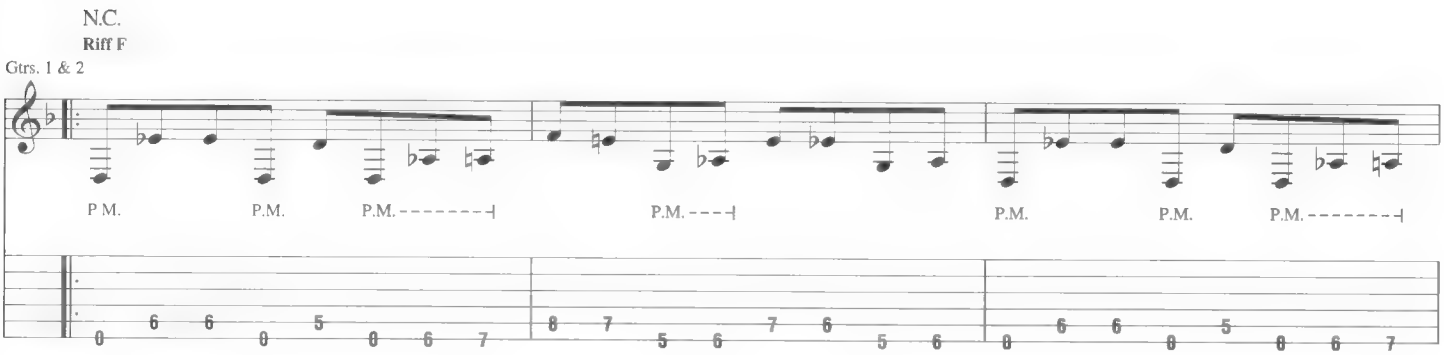


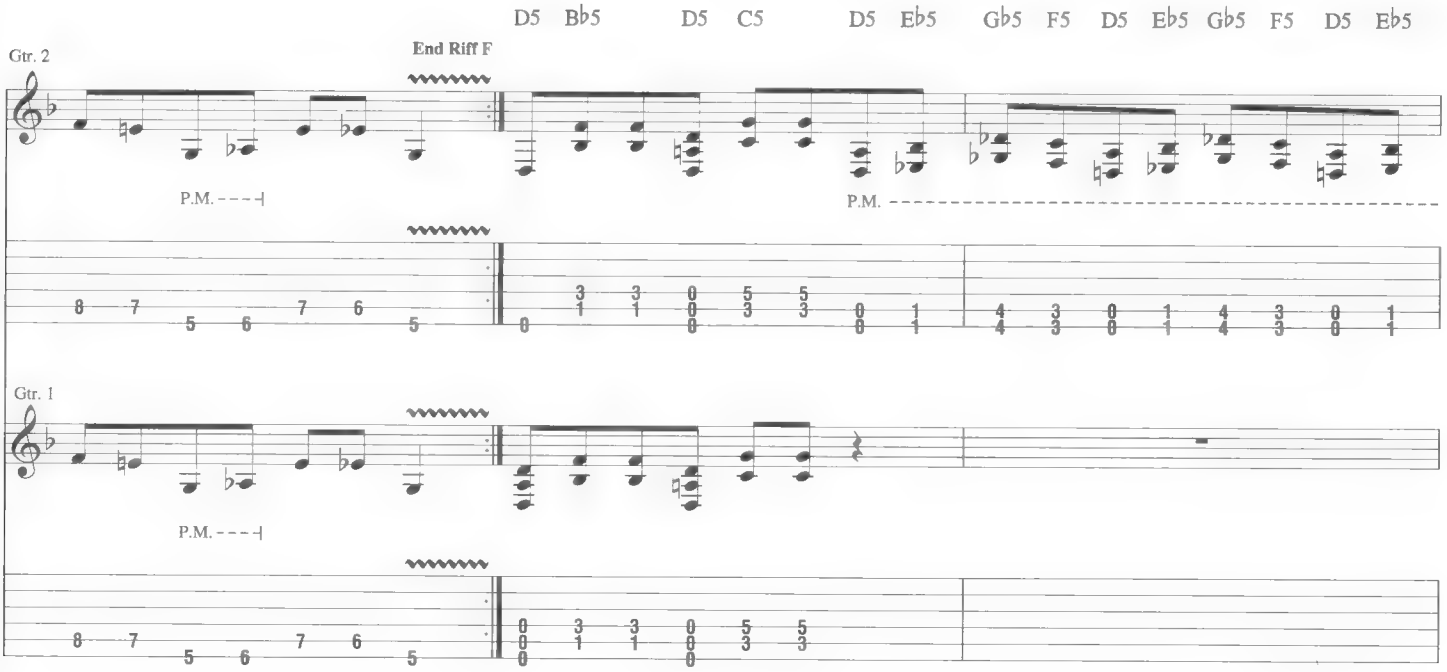


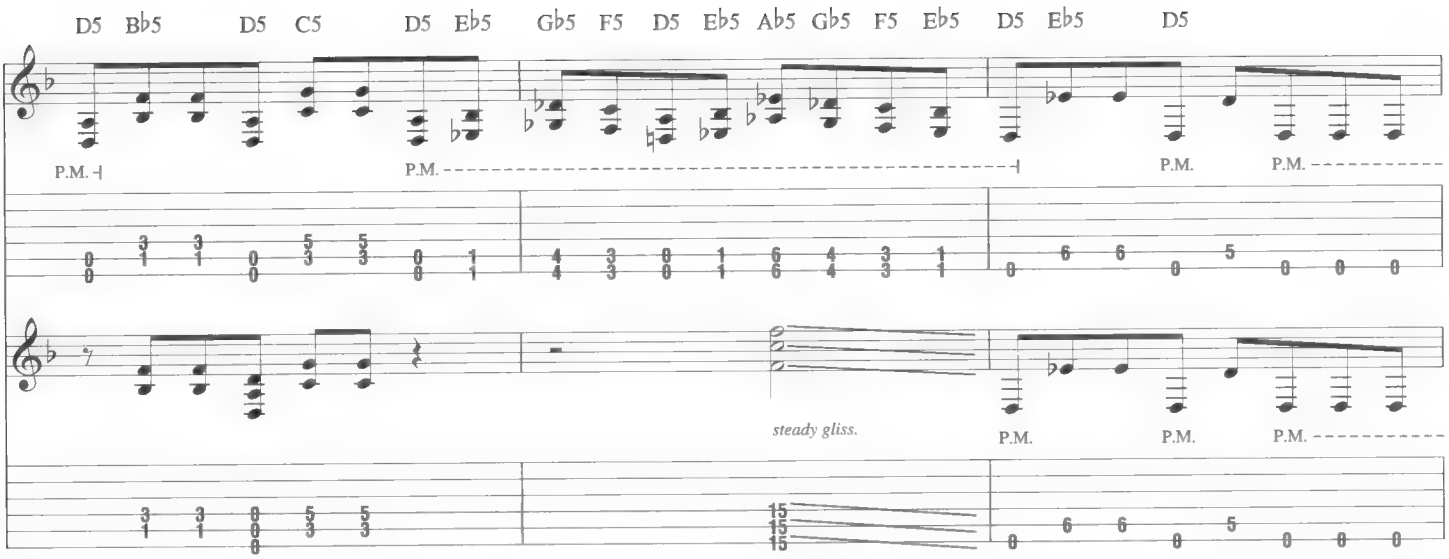
Interlude

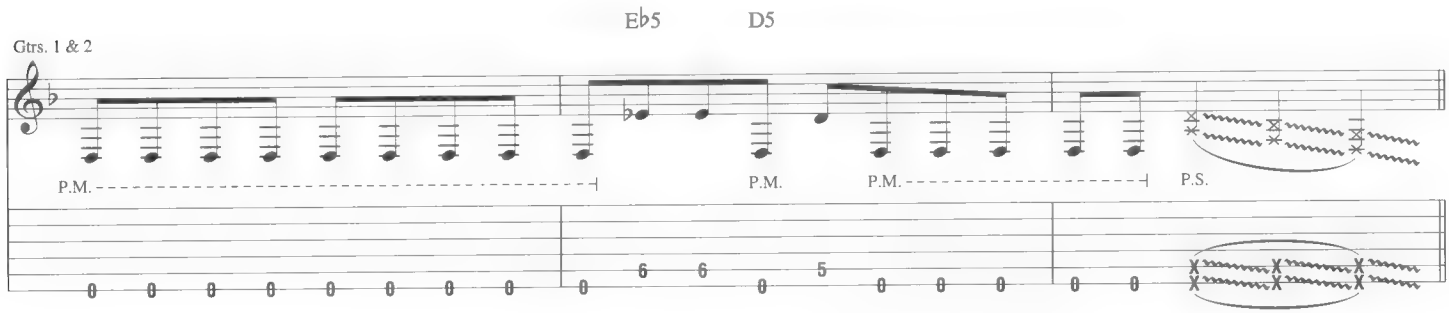


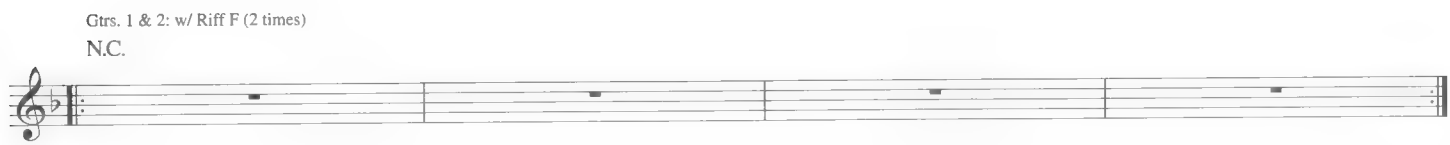

Eb5
D5
Gtr. 1
P.M.
P.M.
P.M.
P.M.
slack
Gtr. 2
P.M.
P.M.
P.M.
P.M.
P.S.

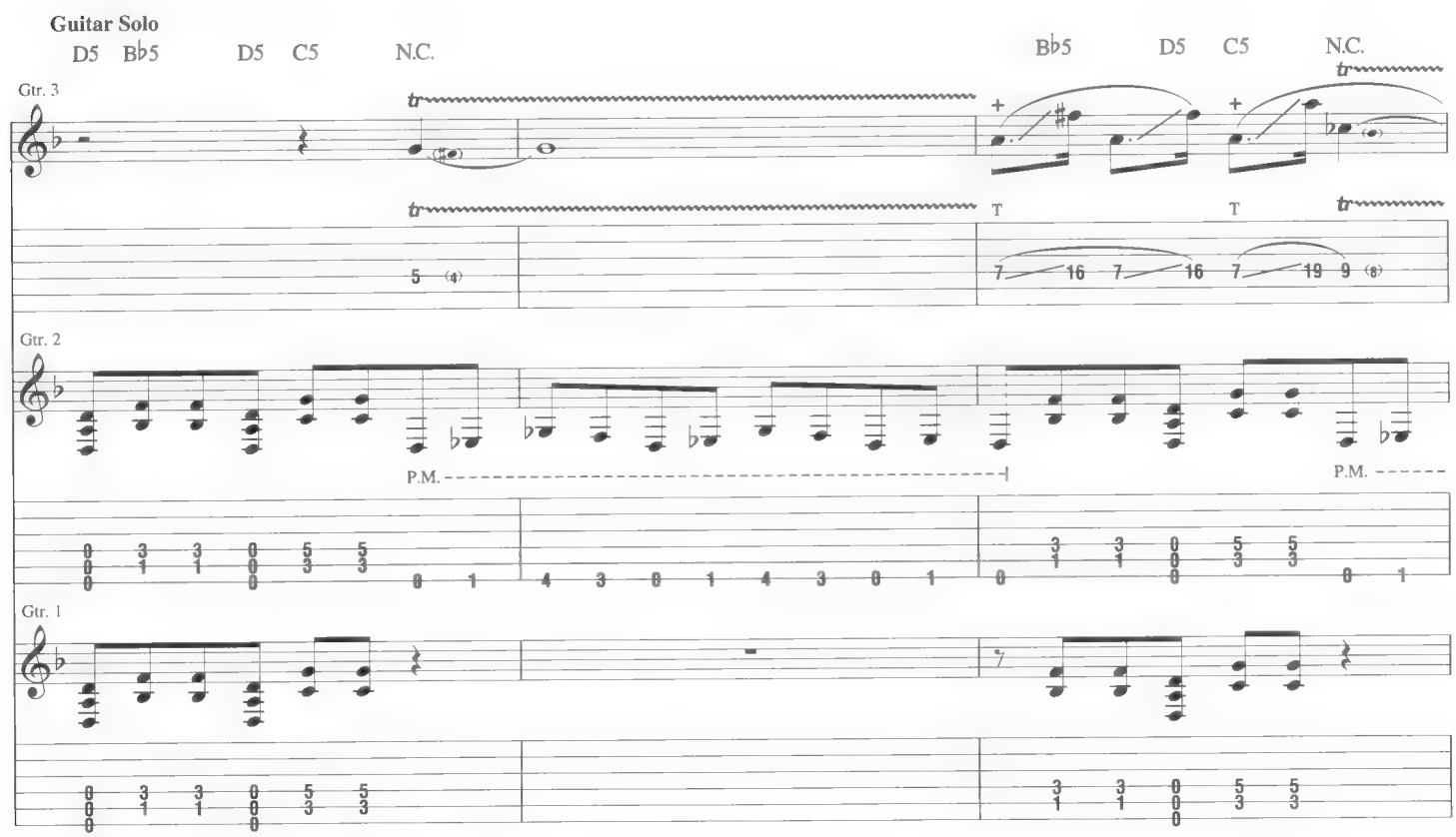

N.C.
Riff F
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

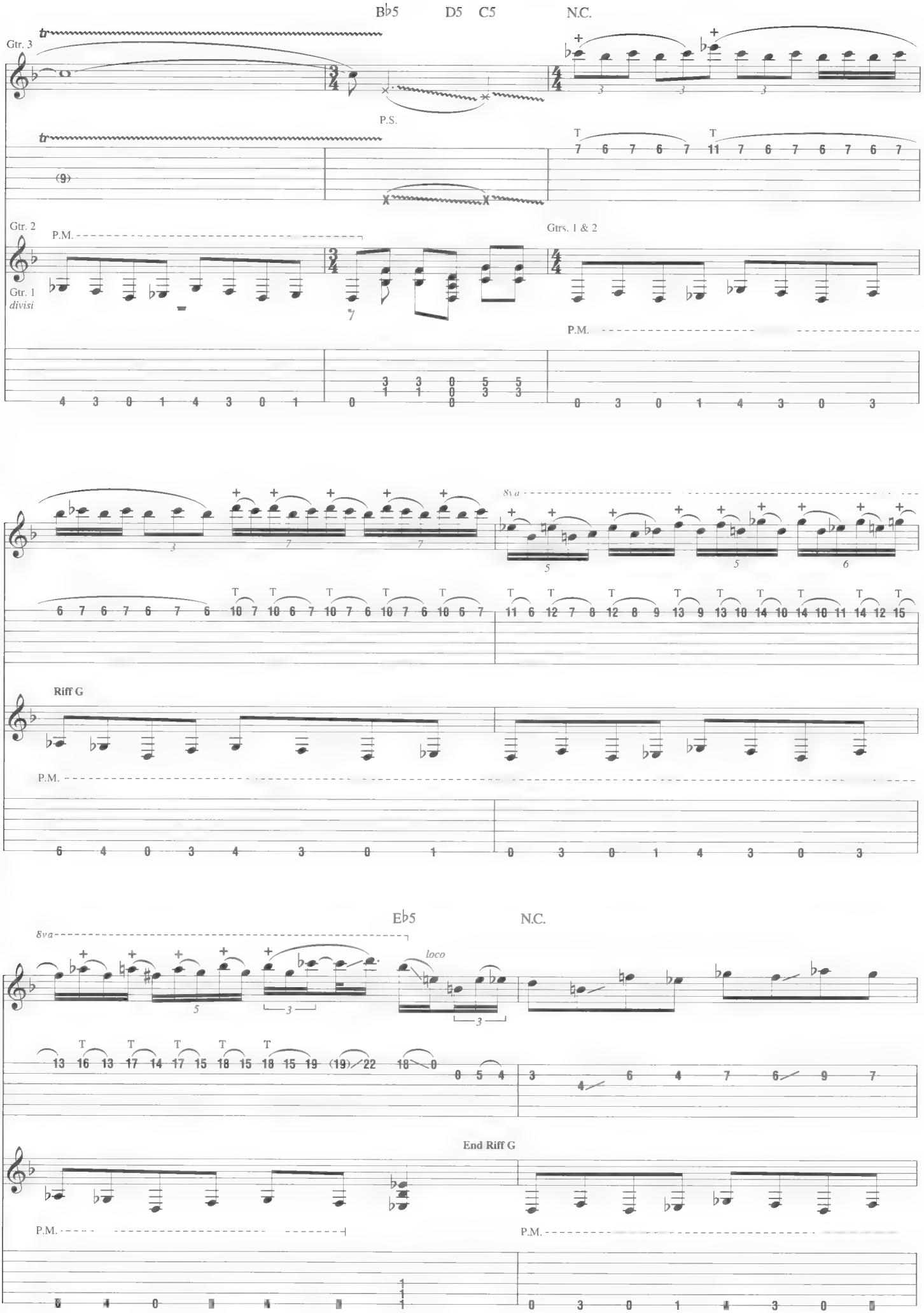

D5 Bb5 D5 C5 D5 Eb5 Gb5 F5 D5 Eb5 Gb5 F5 D5 Eb5
Gtr. 2
End Riff F
P.M.
P.M.
Gtr. 1
P.M.


D5 B♭5 D5 C5 D5 E♭5 G♭5 F5 D5 E♭5 A♭5 G♭5 F5 E♭5 D5 E♭5 D5
P.M.
P.M.
P.M.
P.M.
steady gliss.
P.M.
P.M.
P.M.

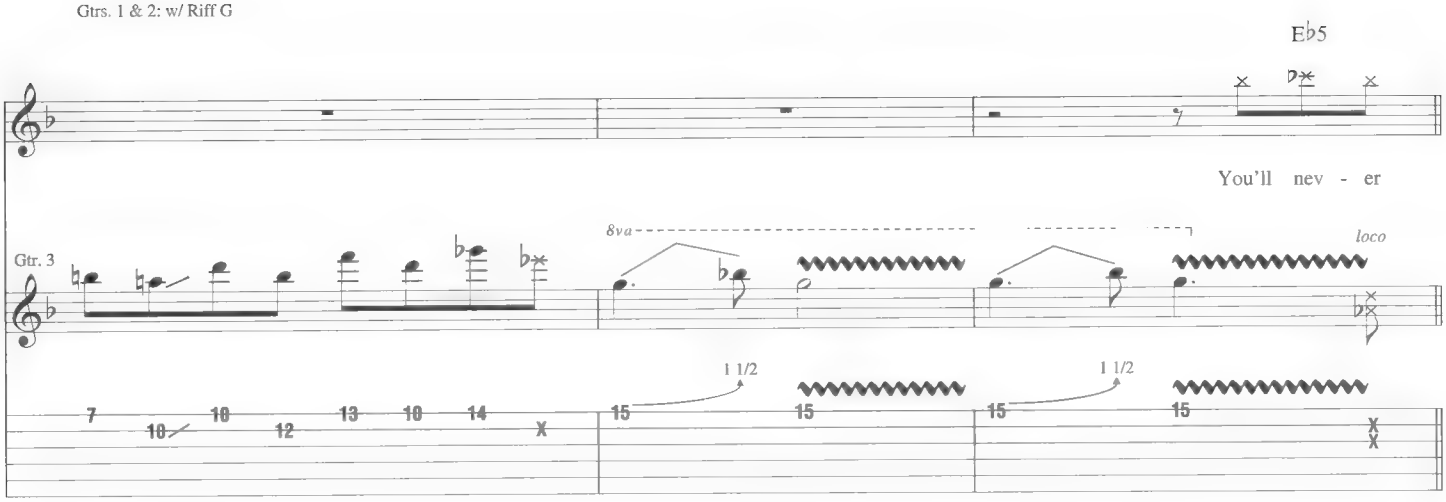

Gtrs. 1 & 2
E♭5 D5
P.M.
P.M.
P.M.
P.S.


Gtrs. 1 & 2: w/ Riff F (2 times)
N.C.


Guitar Solo
D5 B♭5 D5 C5 N.C.
B♭5 D5 C5 N.C.
Gtr. 3
Gtr. 2
P.M.
P.M.
Gtr. 1

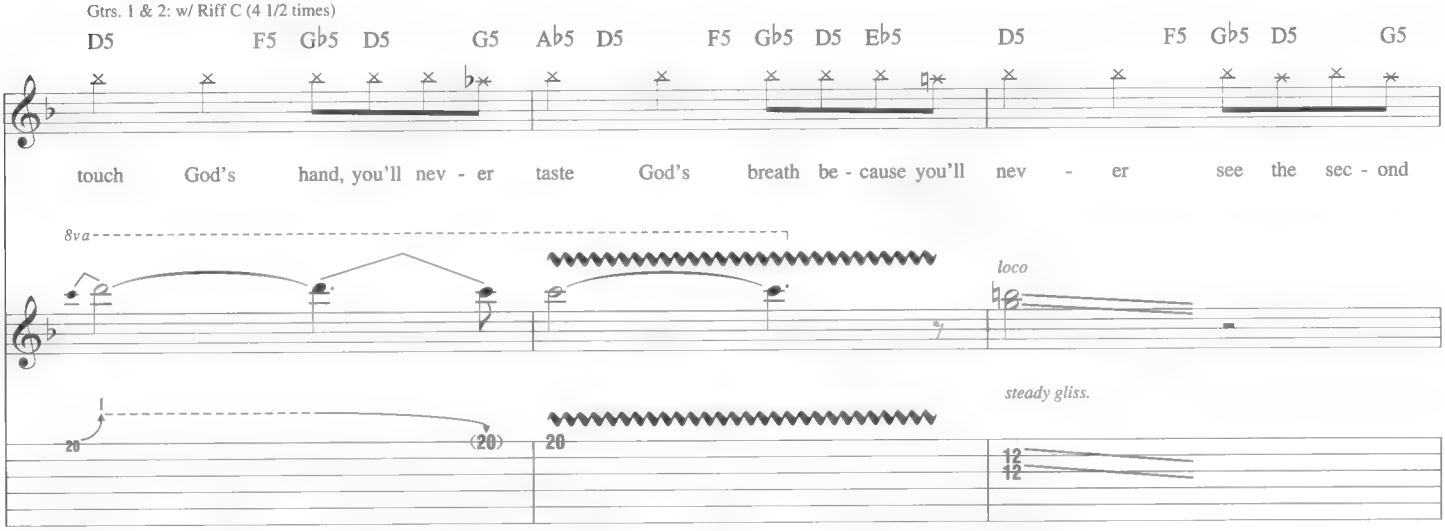

B♭5
D5
C5
N.C.
Gtr. 3
tr
P.S.
(9)
Gtr. 2
P.M.
Gtr. 1
divisi
Gtrs. 1 & 2
8va
loco
Riff G
End Riff G
E♭5

Gtrs. 1 & 2: w/ Riff G

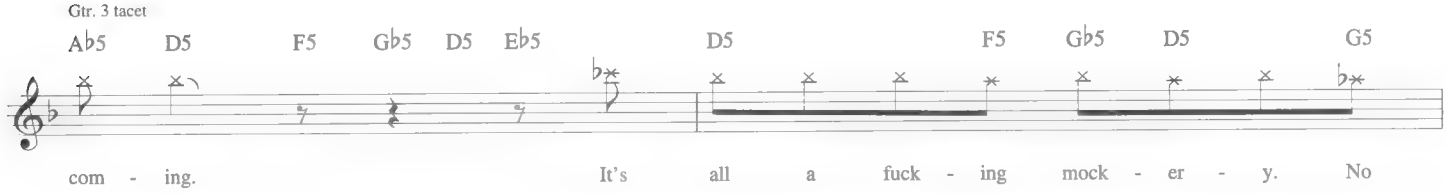


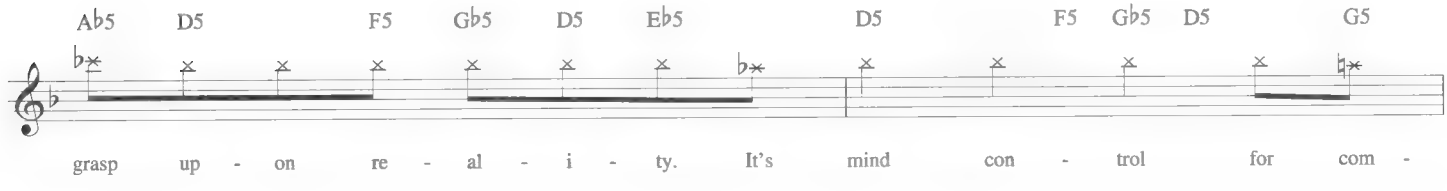
Chorus

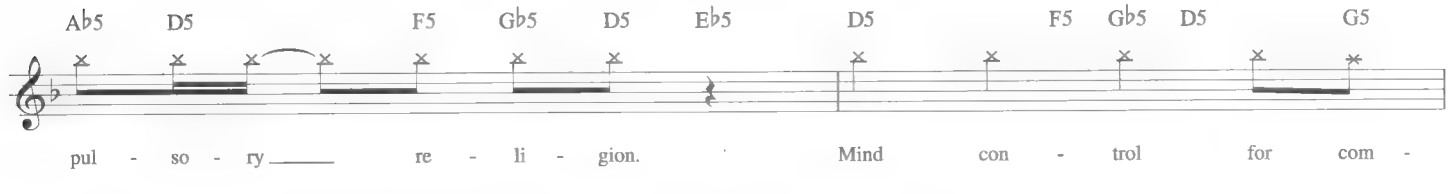
Gtrs. 1 & 2: w/ Riff C (4 1/2 times)

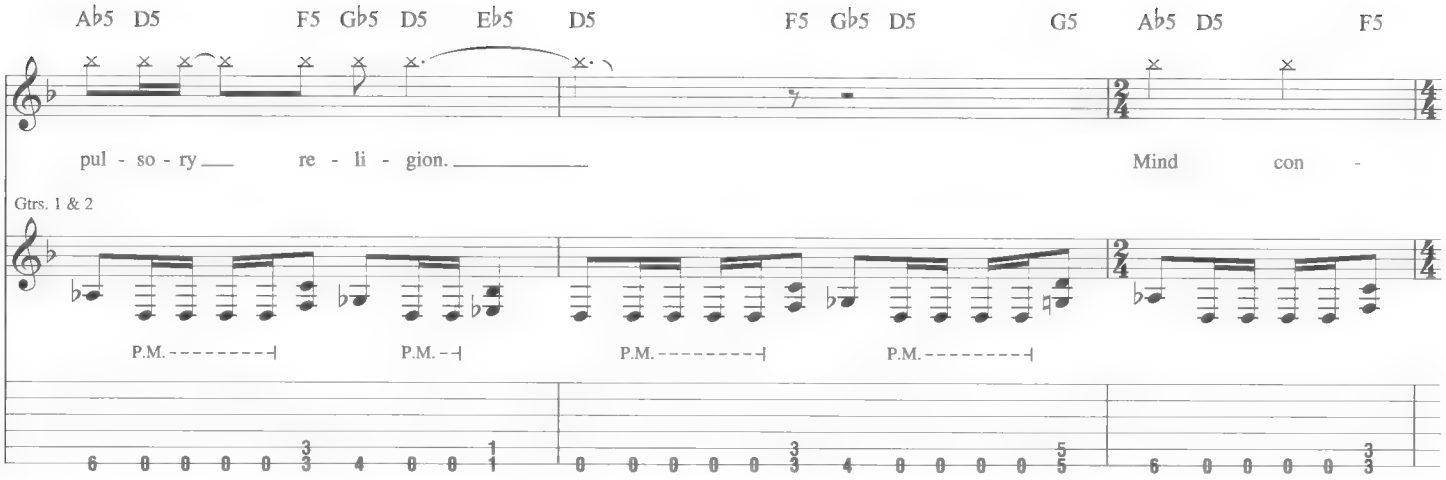


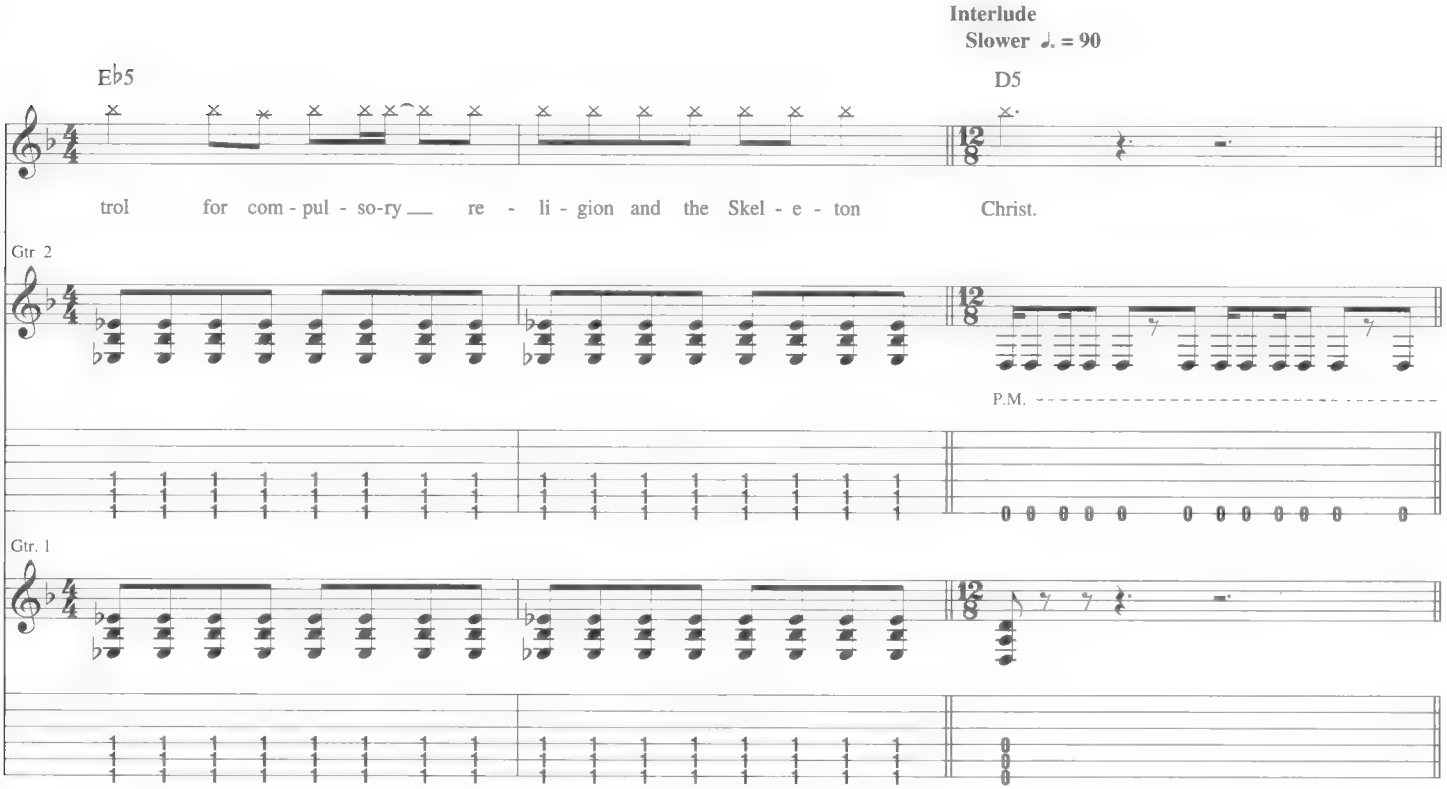
Gtr. 3 tacet

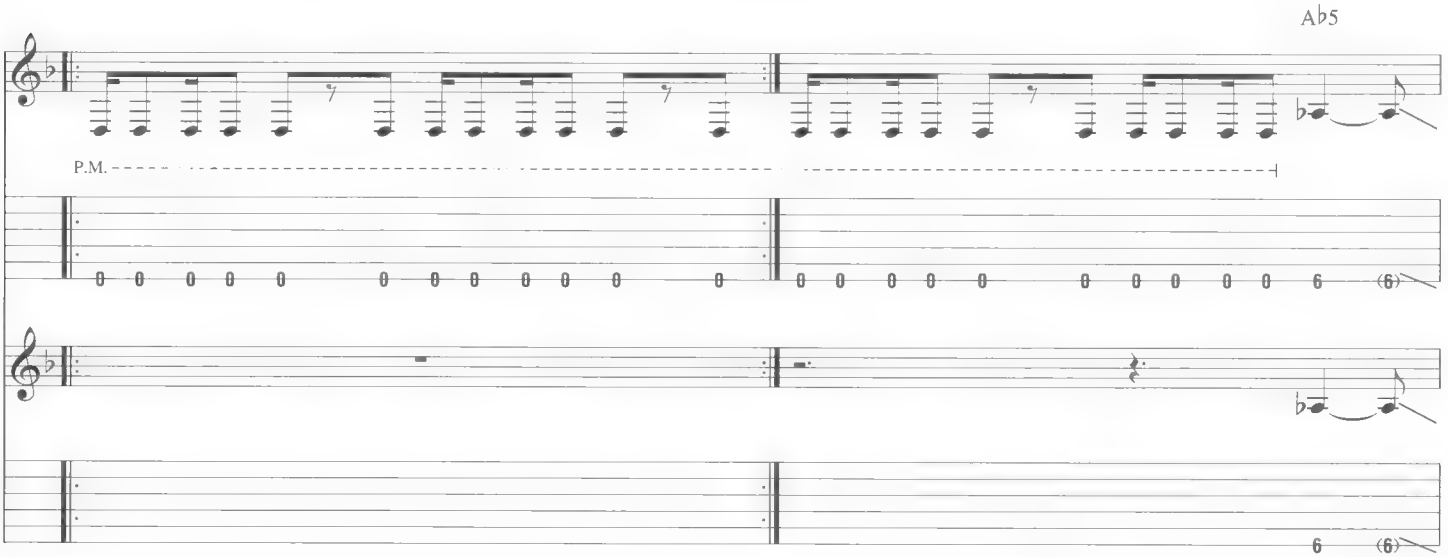


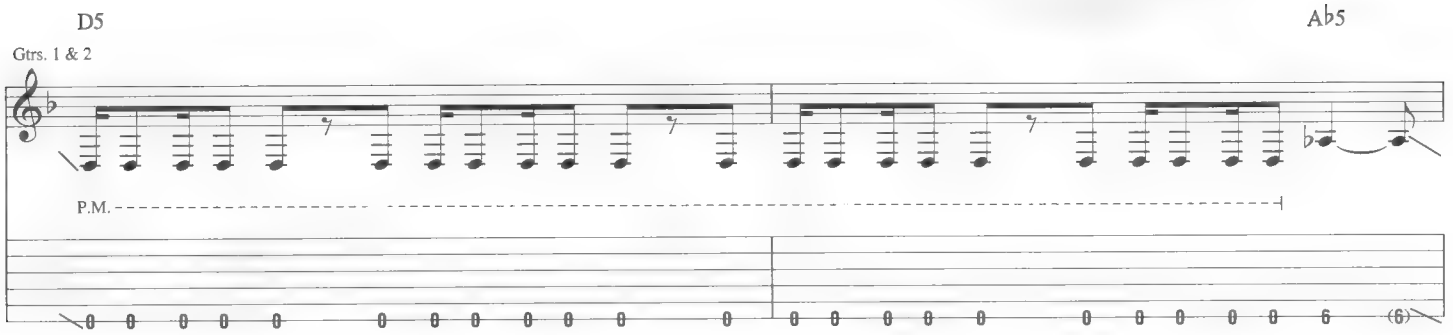


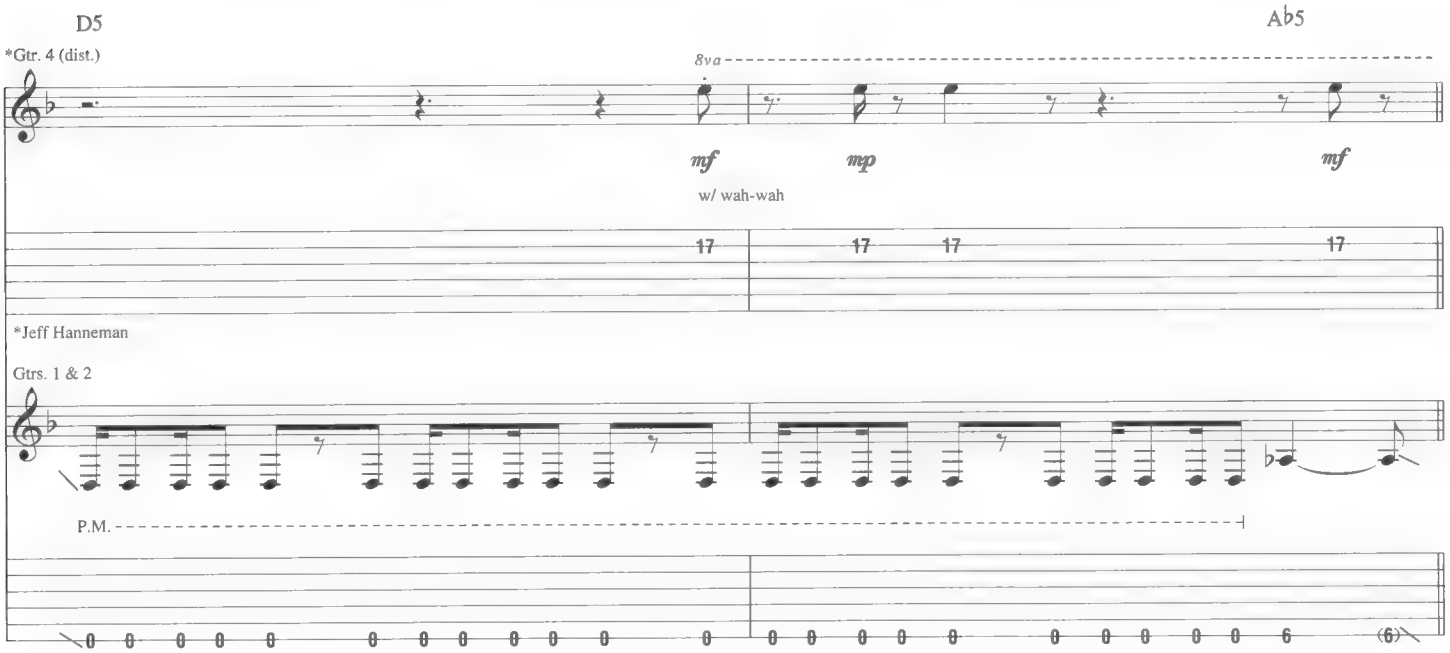


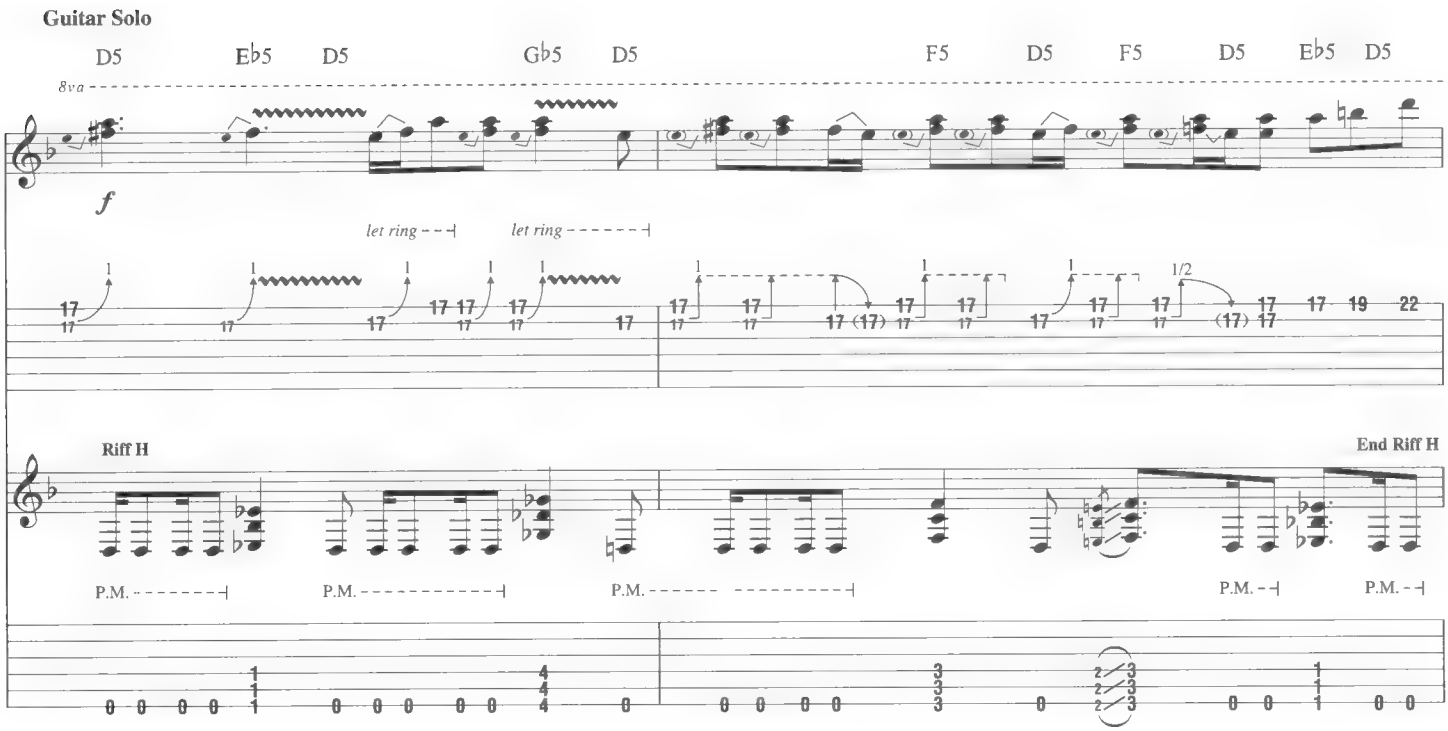

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5 Ab5 D5 F5
pul - so - ry re - li - gion. Mind con -
Gtrs. 1 & 2
P.M. P.M. P.M. P.M.


Interlude
Slower ♩. = 90
Eb5 D5
trol for com - pul - so-ry re - li - gion and the Skel - e - ton Christ.
Gtr 2
P.M.
Gtr. 1

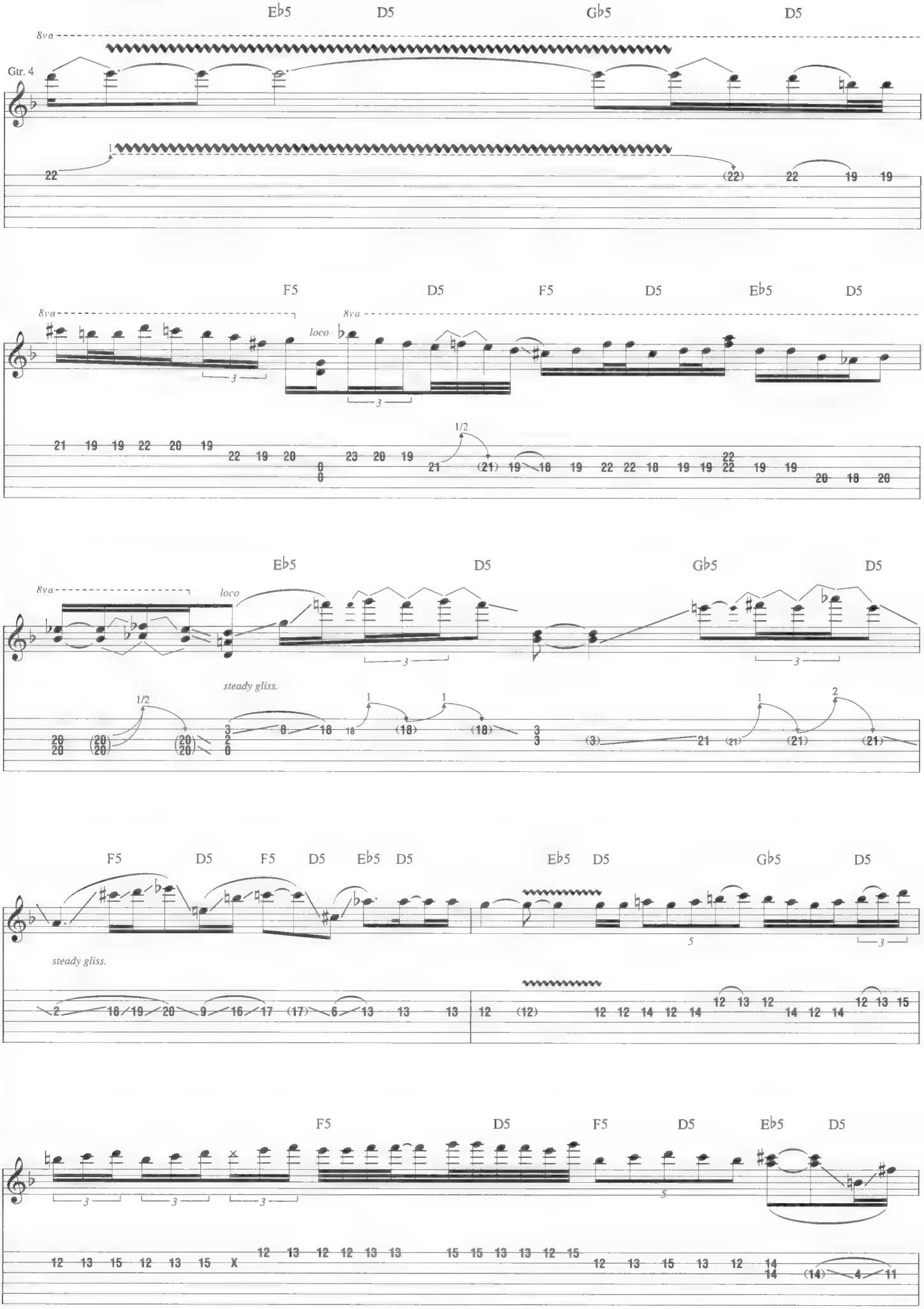

Ab5
P.M.

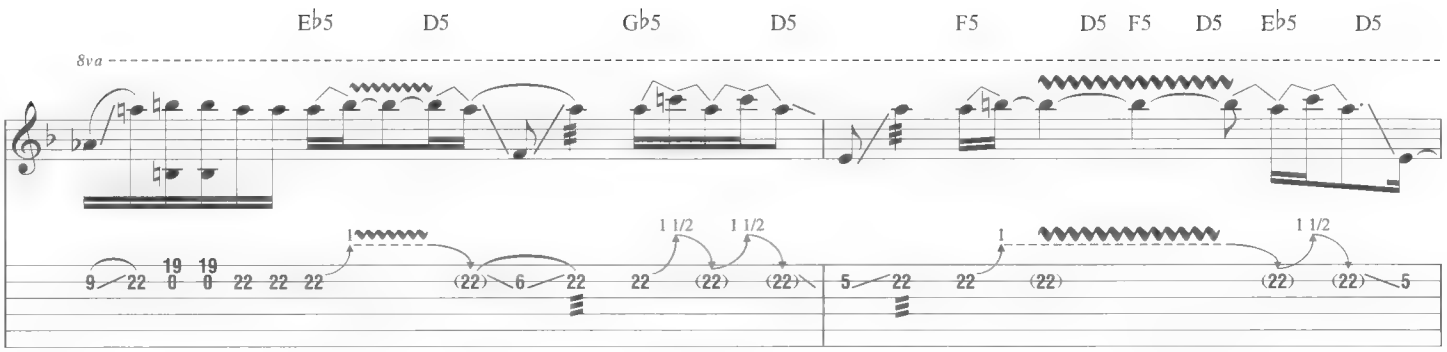

D5
Ab5
Gtrs. 1 & 2
P.M.

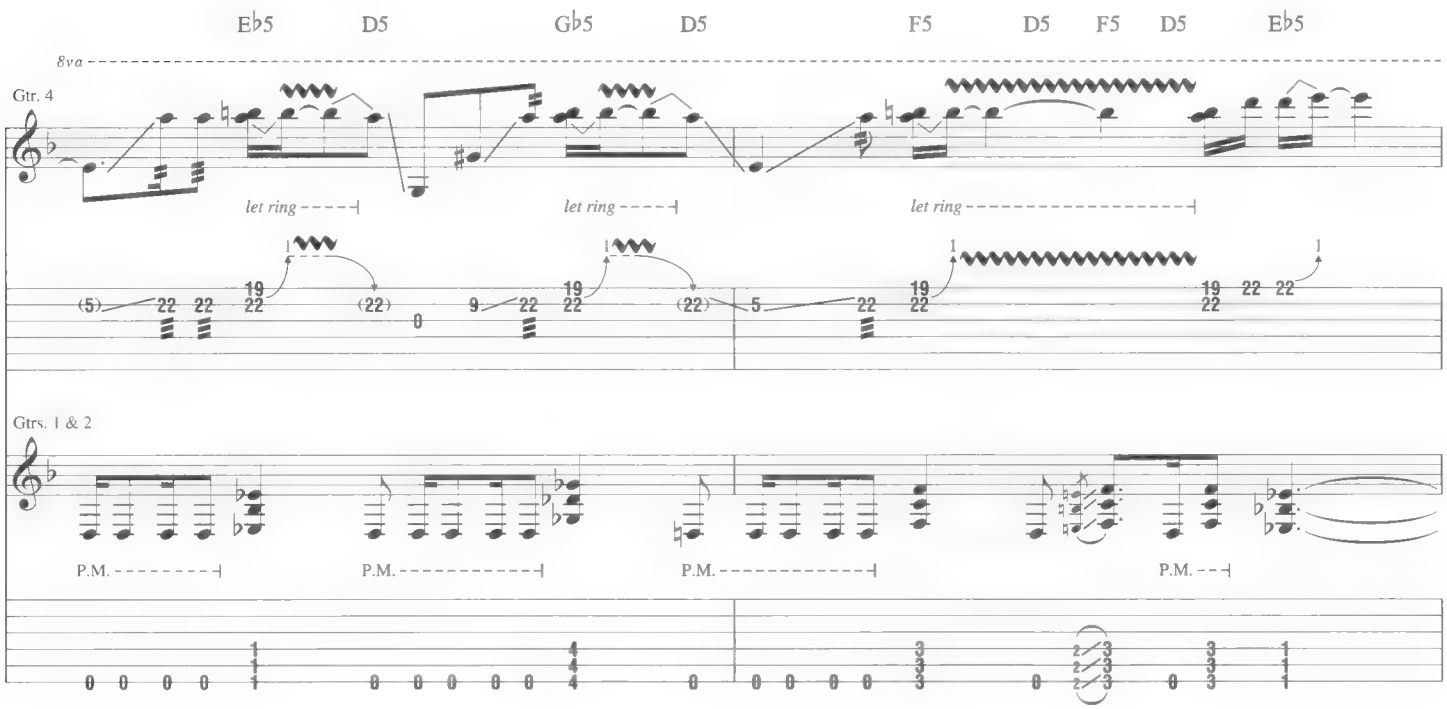

D5
Ab5
*Gtr. 4 (dist.)
8va
mf
mp
mf
w/ wah-wah
*Jeff Hanneman
Gtrs. 1 & 2
P.M.

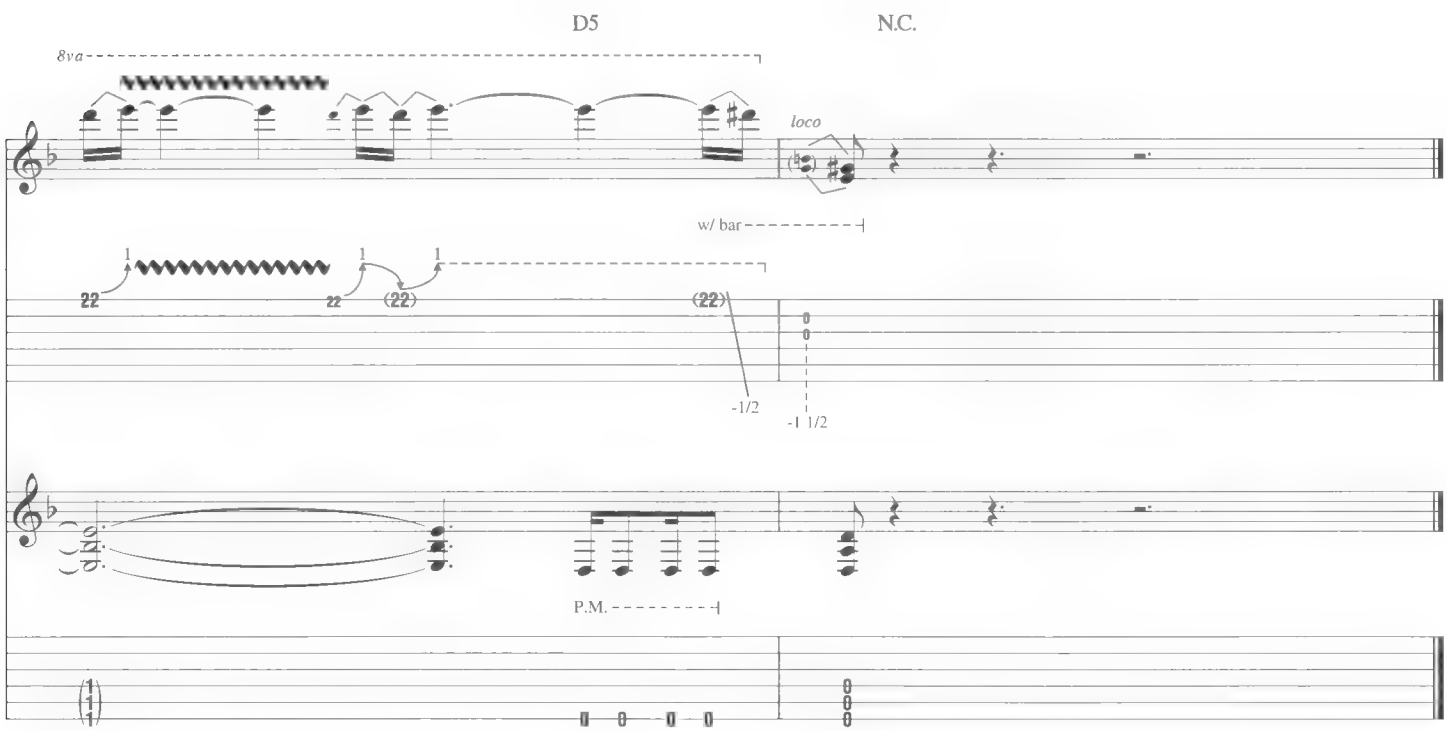

Guitar Solo
D5
Eb5
D5
Gb5
D5
F5
D5
F5
D5
Eb5
D5
8va
f
let ring
let ring
1/2
Riff H
End Riff H
P.M.
P.M.
P.M.
P.M.
P.M.

Gtrs. 1 & 2: w/ Riff H (4 times)




Eb5
D5
Gb5
D5
F5
D5
F5
D5
Eb5
D5
8va
1 1/2
1 1/2
1 1/2


Eb5
D5
Gb5
D5
F5
D5
F5
D5
Eb5
8va
Gtr. 4
let ring
let ring
let ring
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.

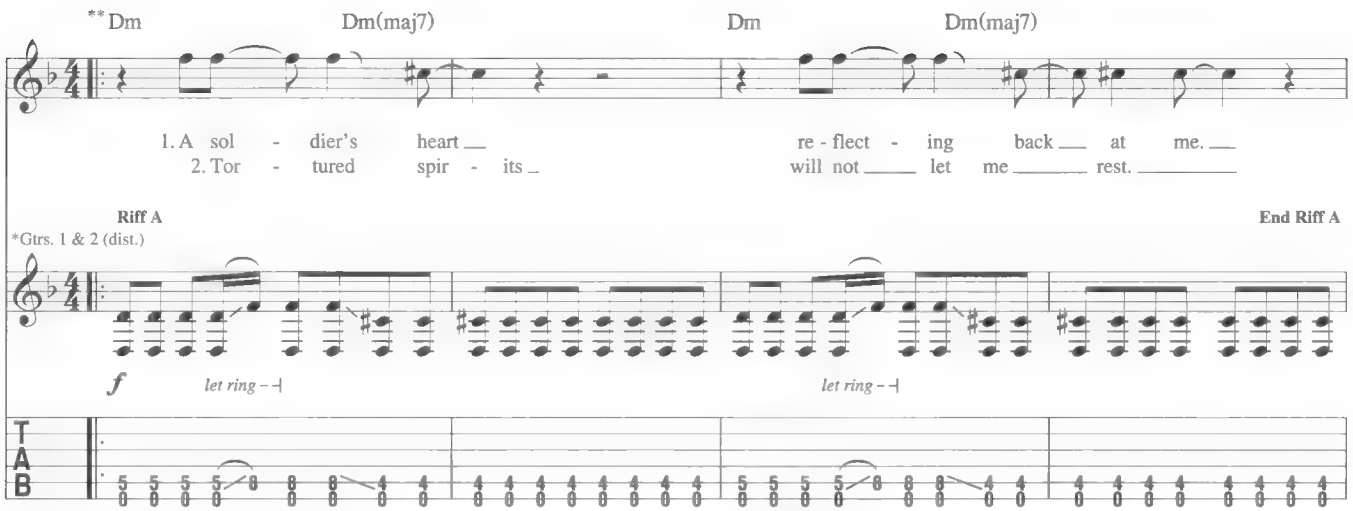

D5
N.C.
8va
loco
w/ bar
-1/2
-1 1/2
P.M.

Eyes of the Insane

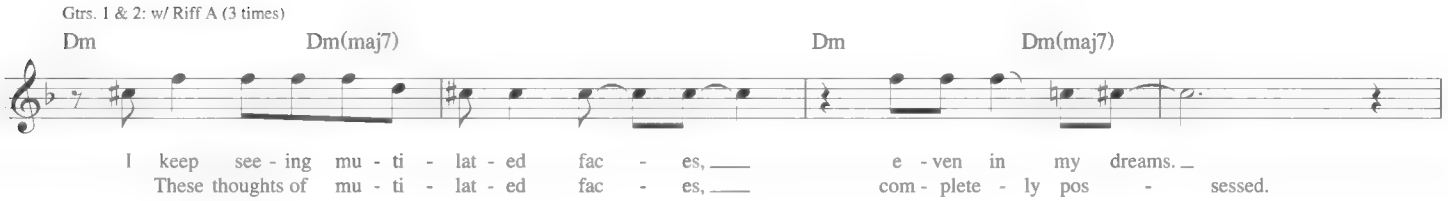
Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

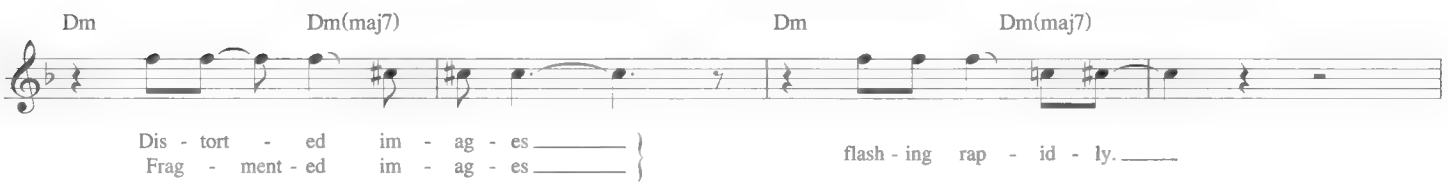
Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

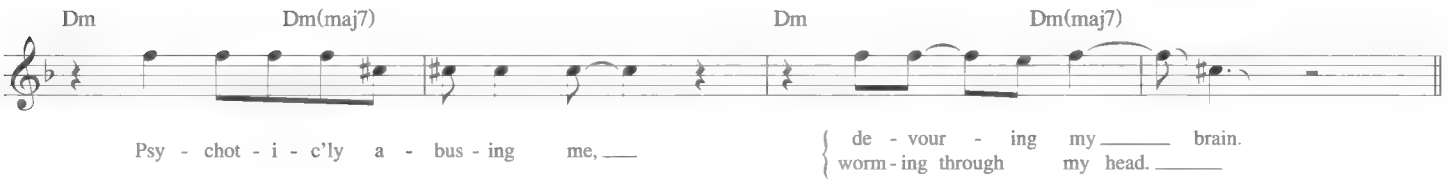
Verse
Moderately fast ♩ = 132



*Composite arrangement
**Chord symbols reflect implied harmony.







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𝄋 Pre-Chorus

3rd time, Ld Voc.: w/ Voc. Fill 1

D5 E♭5 F5 G♭5 F5 D5 E5 E♭5 F5 D5 E♭5 F5 G♭5 F5 D5 E5 E♭5 F5

1., 3. The eyes of the in - sane
2. Shell shock, bat - tle fa - tigue,

Rhy. Fig. 1

Gtrs. 1 & 2

D5 E♭5 F5 G♭5 F5 D5 E5 E♭5 F5 D5 E♭5 F5 G♭5 F5 D5 E5 E♭5 F5

on a de - ment - ed cam - paign.
o - ver - whelm - ing anx - i - e - ty.

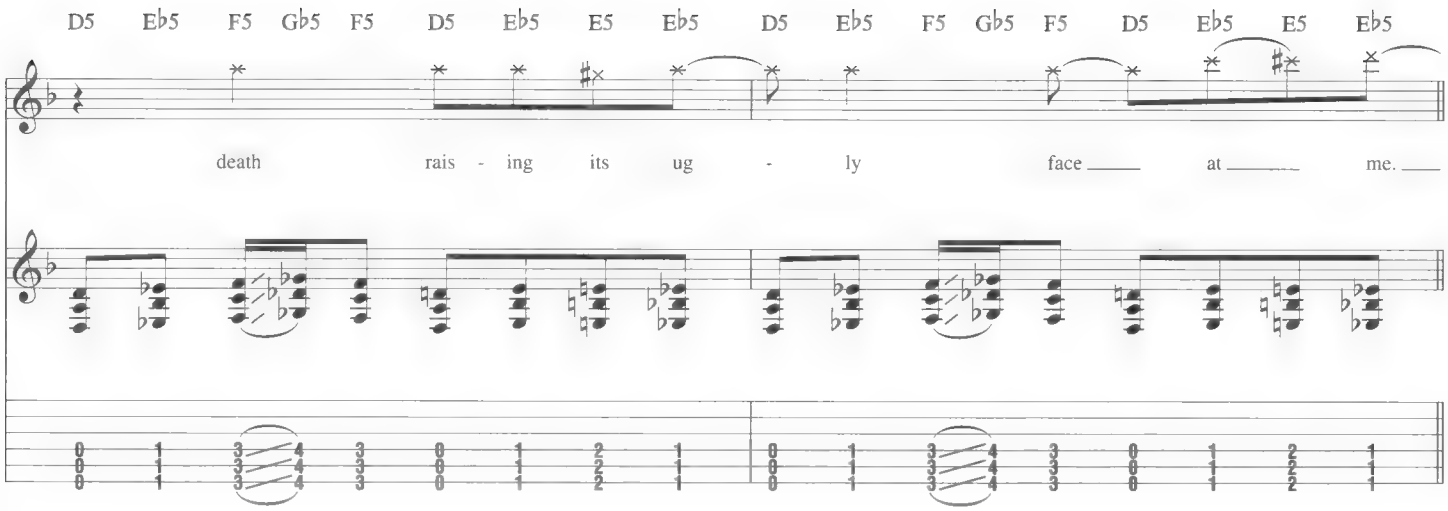
End Rhy. Fig. 1

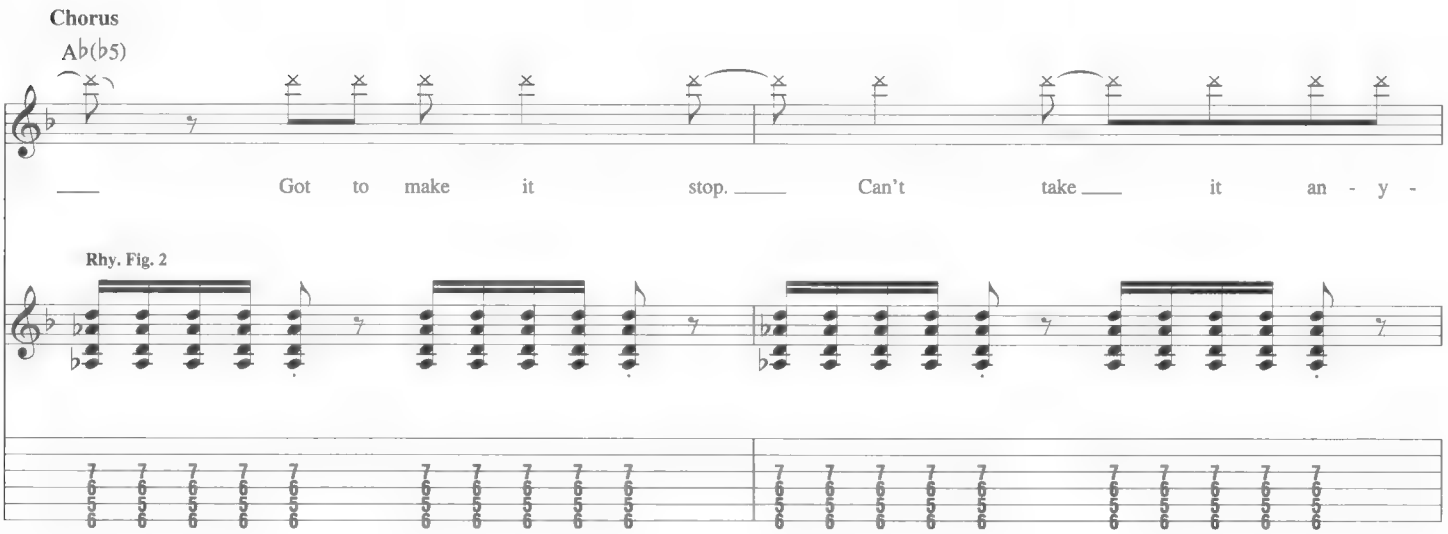
D5 E♭5 F5 G♭5 F5 D5 E♭5 E5 E♭5 D5 E♭5 F5 G♭5 F5 D5 E♭5 E5 E♭5

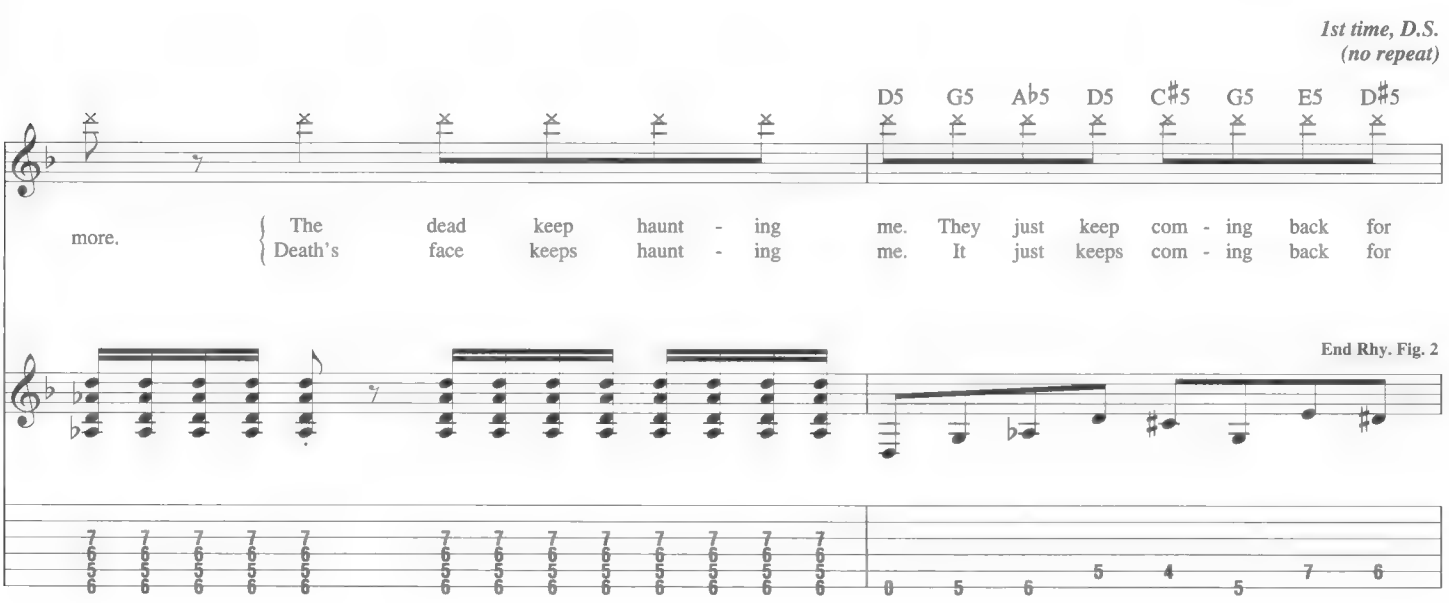
Flash - backs, pan - ic at - tacks,

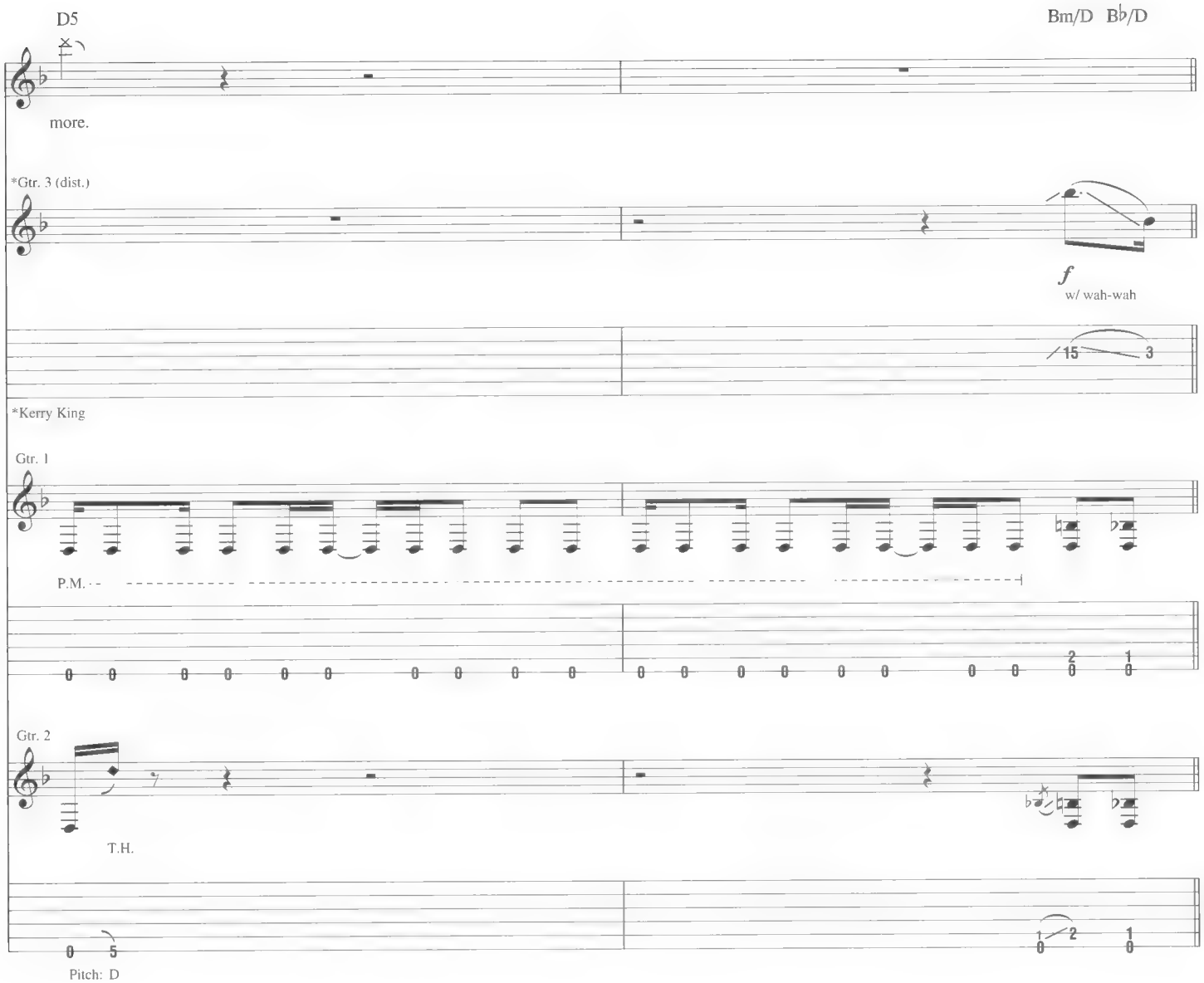
Voc. Fill 1

more. 3. The eyes of

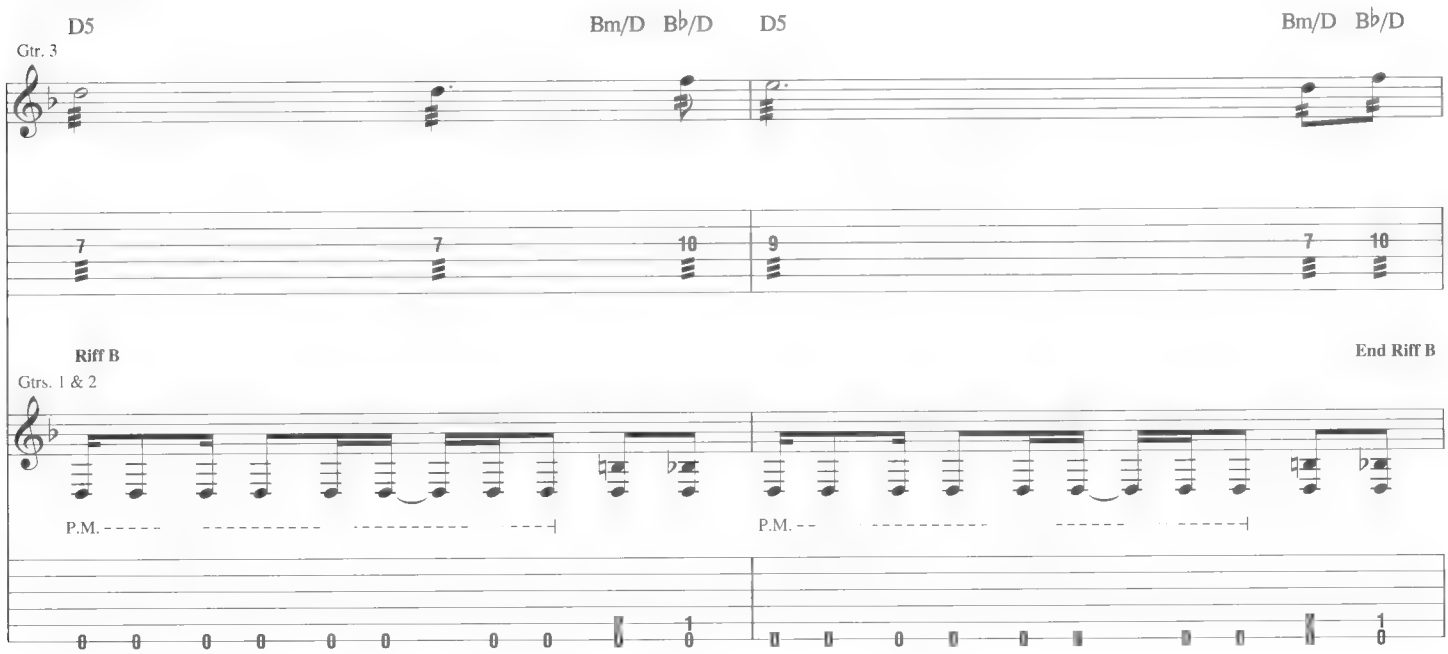

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5
death rais - ing its ug - ly face ____ at ____ me. ____

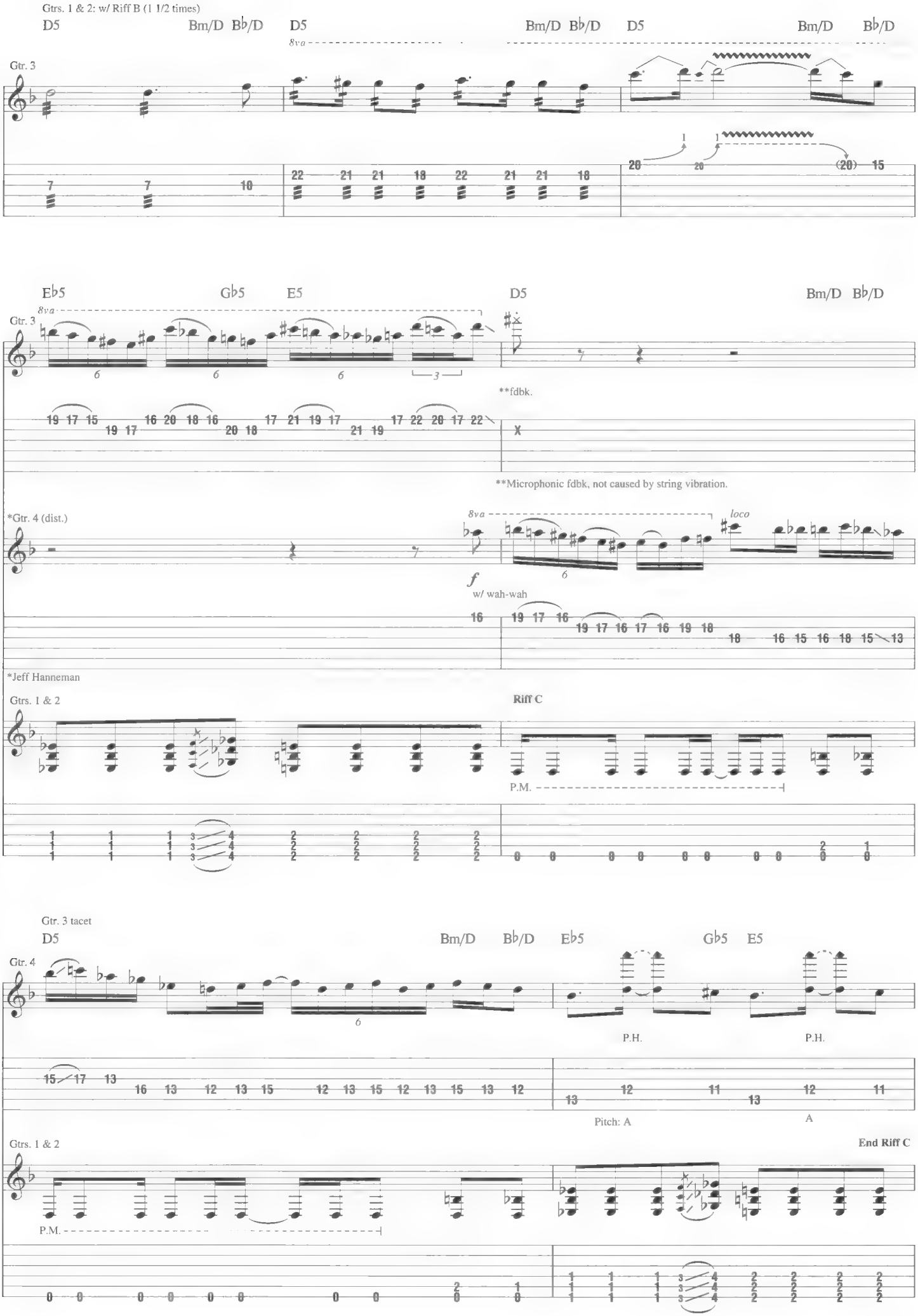

Chorus
Ab(b5)
____ Got to make it stop. ____ Can't take ____ it an - y -
Rhy. Fig. 2

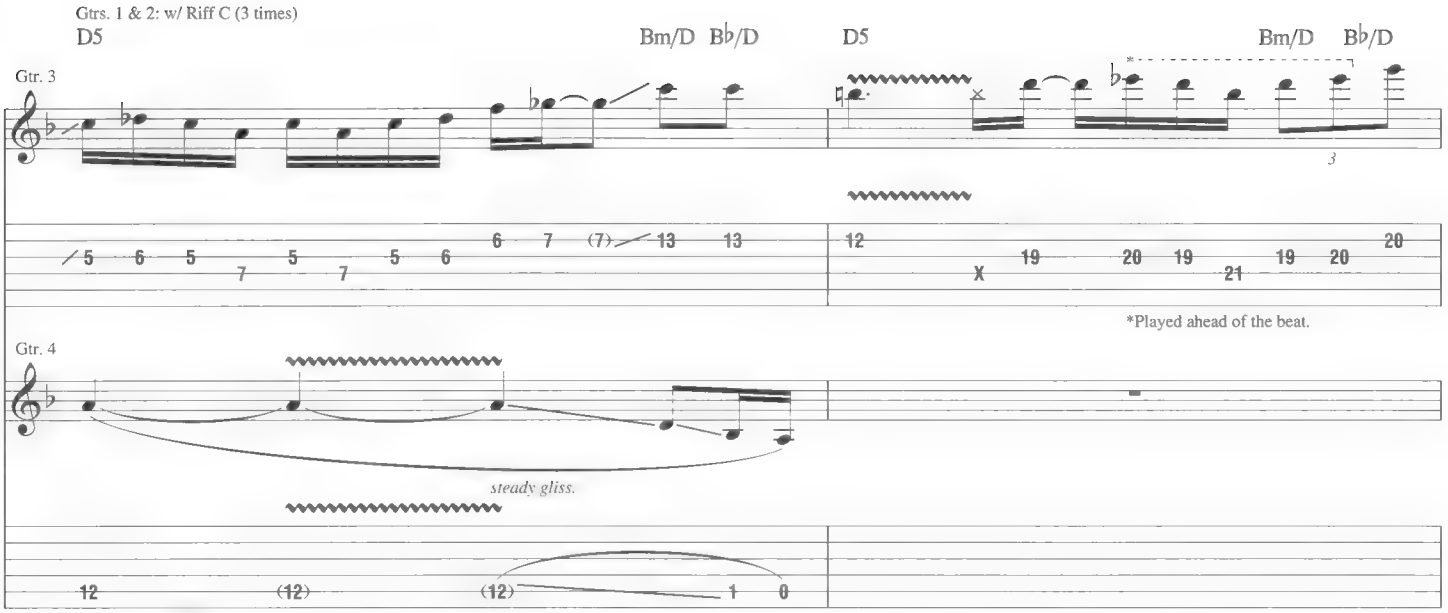

1st time, D.S.
(no repeat)
D5 G5 Ab5 D5 C#5 G5 E5 D#5
more.
The dead keep haunt - ing me. They just keep com - ing back for
Death's face keeps haunt - ing me. It just keeps com - ing back for
End Rhy. Fig. 2

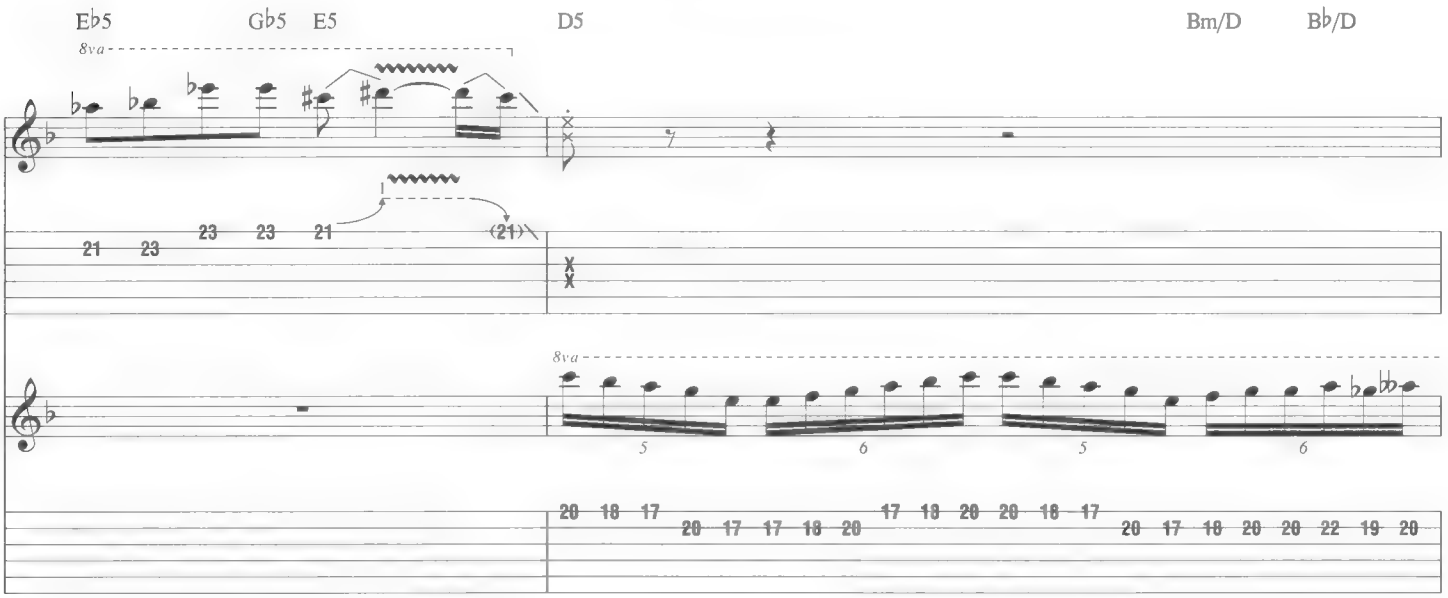

D5
Bm/D B♭/D
more.
*Gtr. 3 (dist.)
f
w/ wah-wah
15 3
*Kerry King
Gtr. 1
P.M.
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 1 0 0
Gtr. 2
T.H.
0 5 1 2 1 0 0
Pitch: D

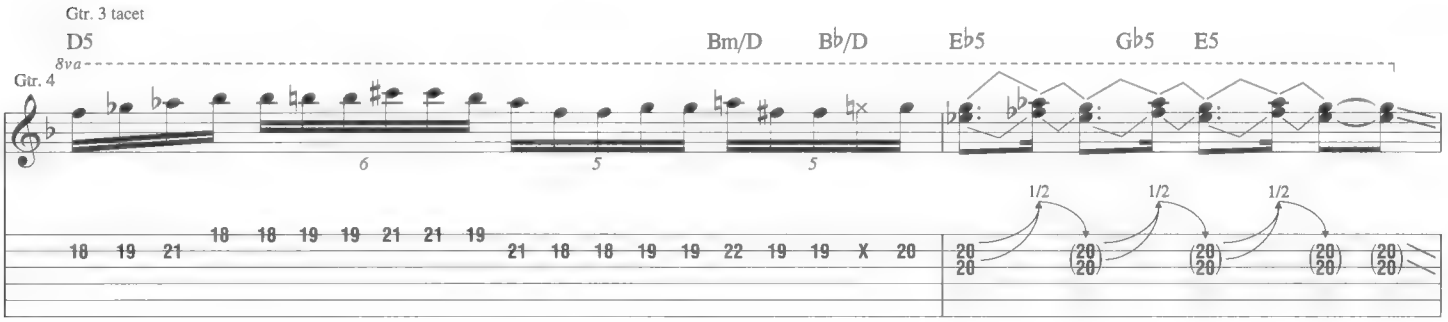
Guitar Solo

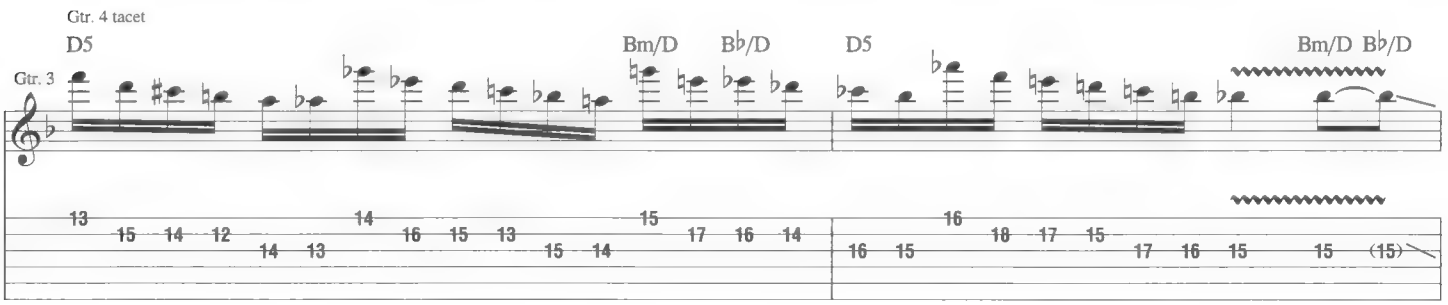

D5
Bm/D B♭/D
D5
Bm/D B♭/D
Gtr. 3
7 7 10 9 7 10
Riff B
End Riff B
Gtrs. 1 & 2
P.M.
P.M.
0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 1 0

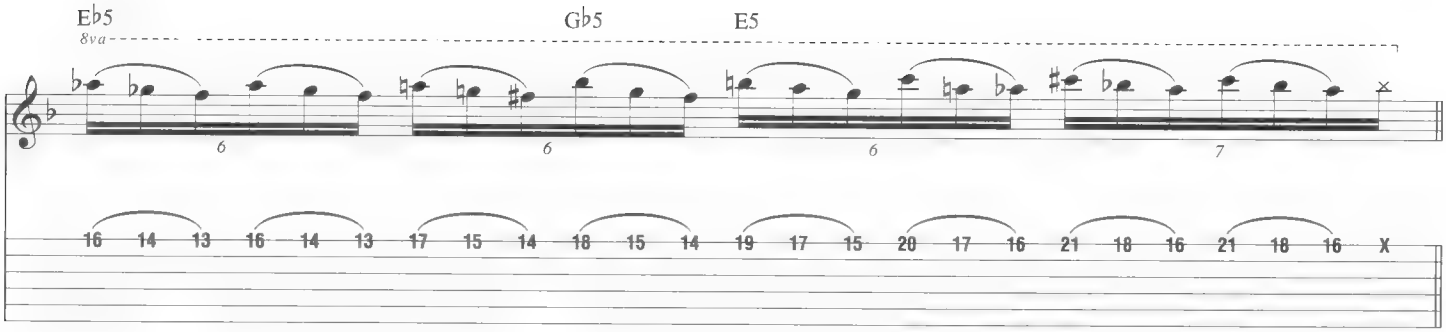

Gtrs. 1 & 2: w/ Riff B (1 1/2 times)
D5
Bm/D
B♭/D
Gtr. 3
8va
Eb5
Gb5
E5
**fdbk.
**Microphonic fdbk, not caused by string vibration.
*Gtr. 4 (dist.)
loco
w/ wah-wah
*Jeff Hanneman
Gtrs. 1 & 2
Riff C
P.M.
Gtr. 3 tacet
Gtr. 4
P.H.
Pitch: A
A
End Riff C


Gtrs. 1 & 2: w/ Riff C (3 times)
D5
Bm/D
B♭/D
D5
Bm/D
B♭/D
Gtr. 3
*Played ahead of the beat.
Gtr. 4
steady gliss.


E♭5
G♭5
E5
D5
Bm/D
B♭/D
8va


Gtr. 3 tacet
D5
Bm/D
B♭/D
E♭5
G♭5
E5
8va
Gtr. 4
1/2
1/2
1/2


Gtr. 4 tacet
D5
Bm/D
B♭/D
D5
Bm/D
B♭/D
Gtr. 3



Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3 tacet

Ab(b5)

Got to make it stop. Can't take it an - y - more. Death's face keeps haunt - ing

loco

w/ bar
steady dive

0

slack

Verse

Gtrs. 1 & 2: w/ Riff A (4 times)

D5 G5 Ab5 D5 C#5 G5 E5 D#5 Dm Dm(maj7)

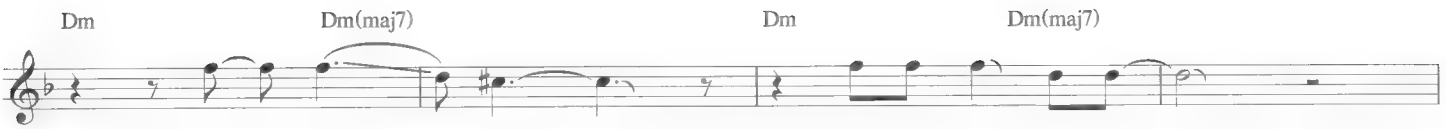
me. It just keeps com - ing back for more. 3. A sol - dier

Dm Dm(maj7) Dm Dm(maj7)

of mis - for - tune, I owe my pain

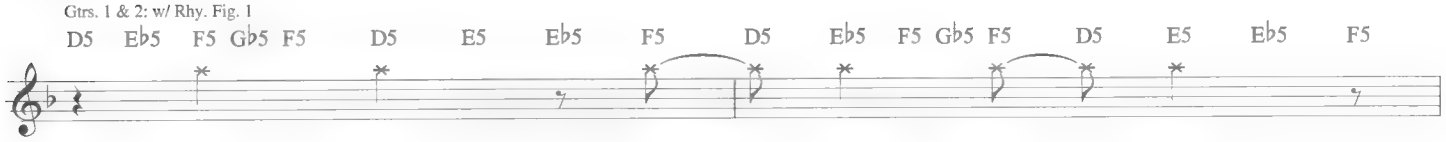
Dm Dm(maj7)

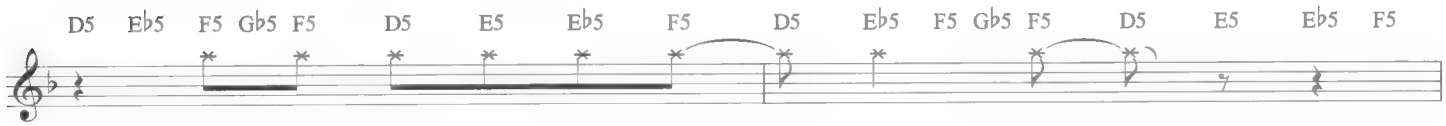
and suf - f'ring to this hell.

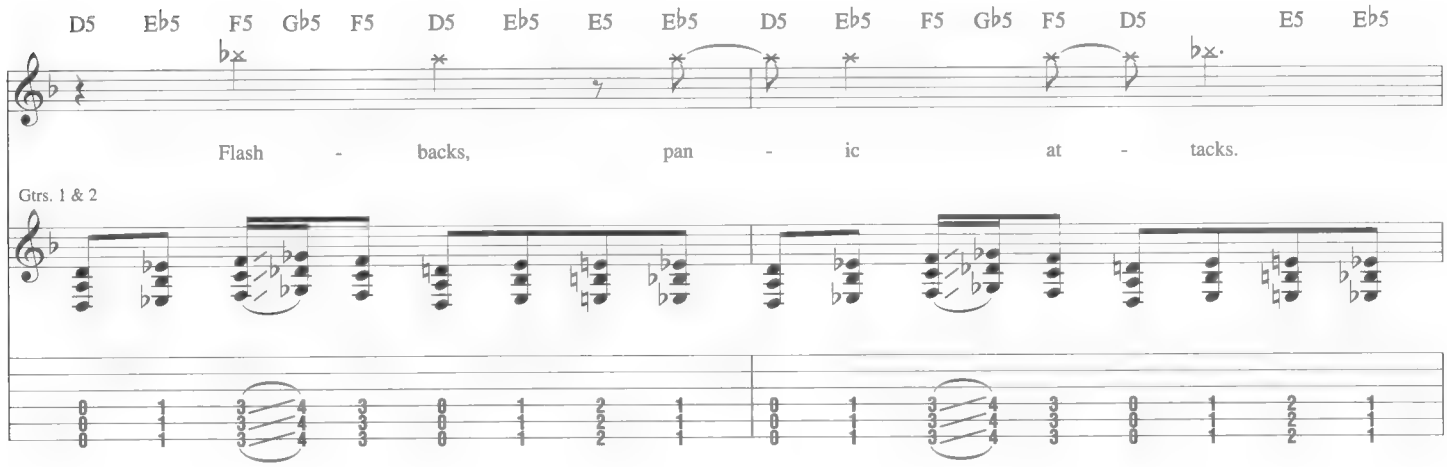


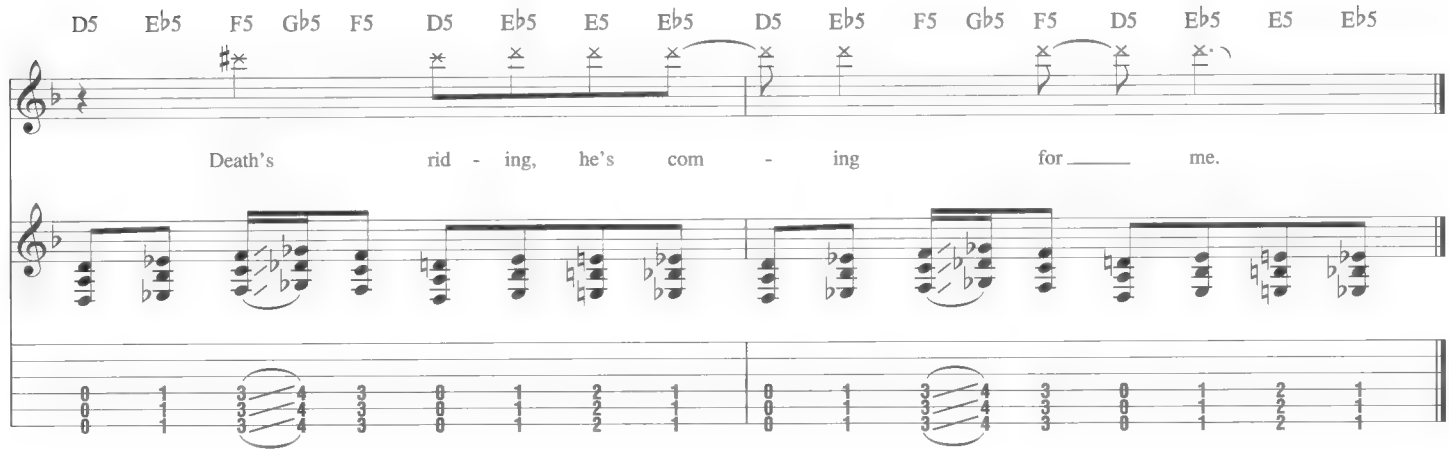
Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1









Jihad

Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

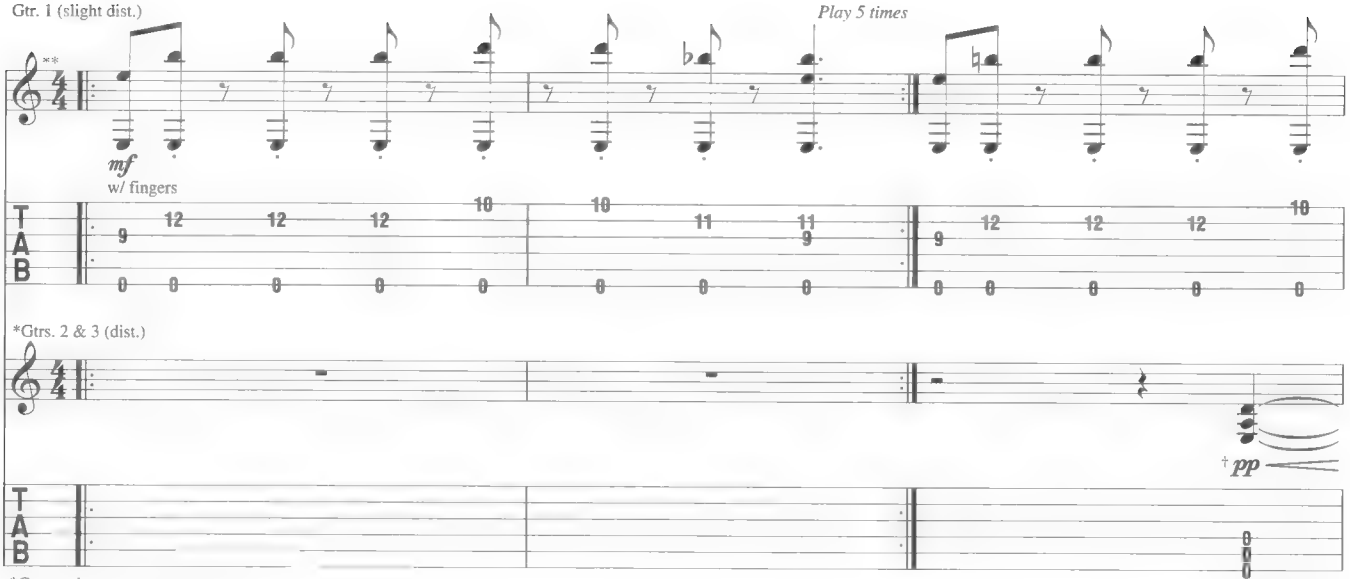
Intro

Moderately fast ♩. = 135

*** Em7 E° Em7

Gtr. 1 (slight dist.)

Play 5 times



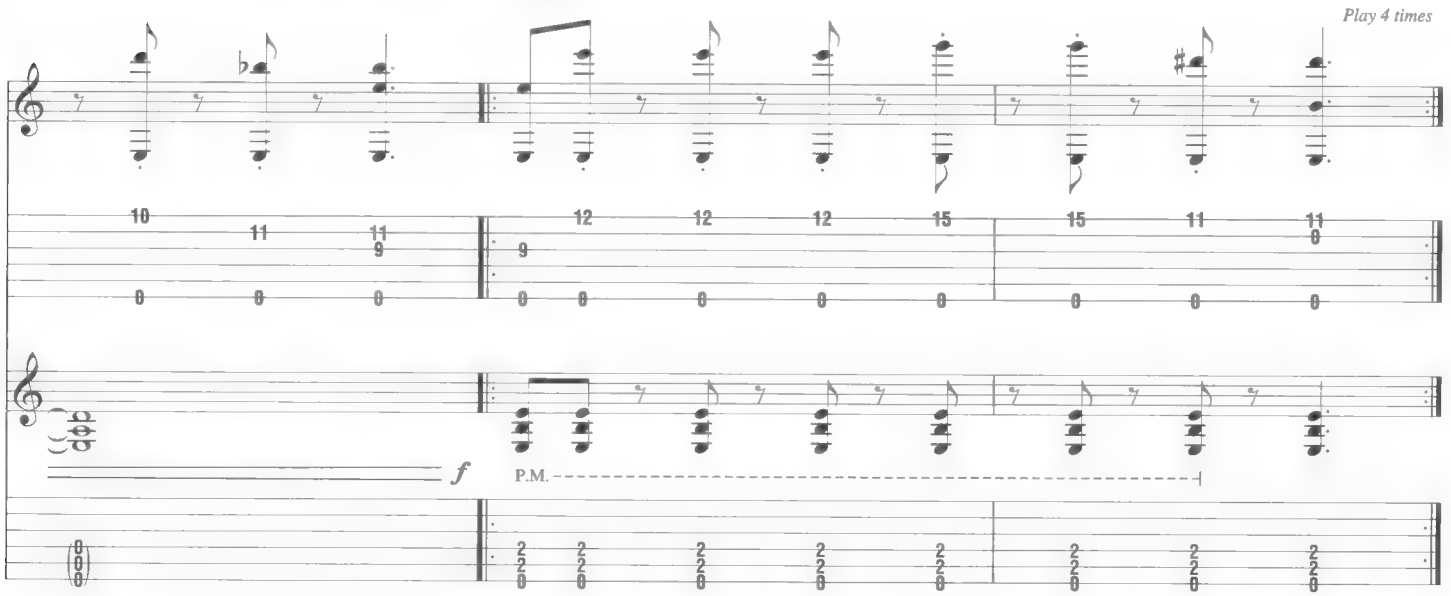
*Gtrs. 2 & 3 (dist.)

*Composite arrangement
**Key signature denotes E Phrygian.
***Chord symbols reflect implied harmony.

†Vol. swell

E° Em(maj7)

Play 4 times

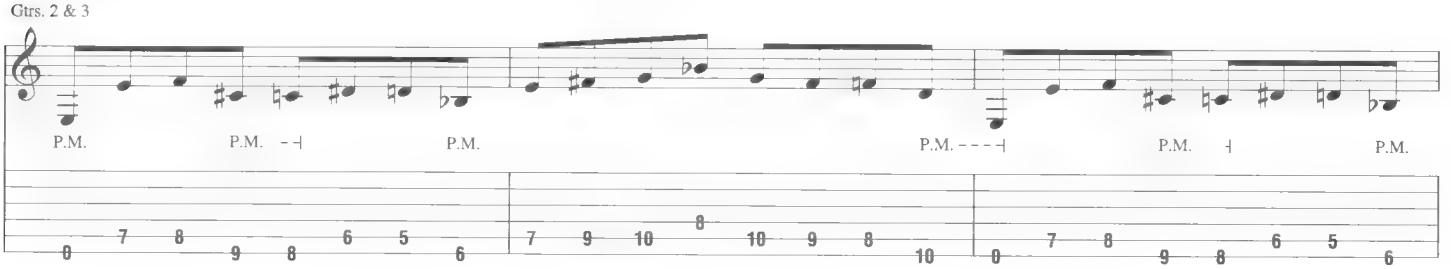


Slightly faster ♩ = 144

Gtr. 1 tacet

N.C.

Gtrs. 2 & 3



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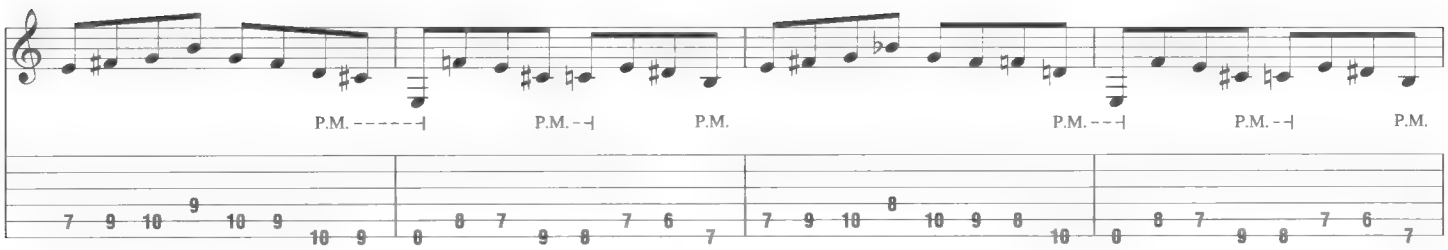
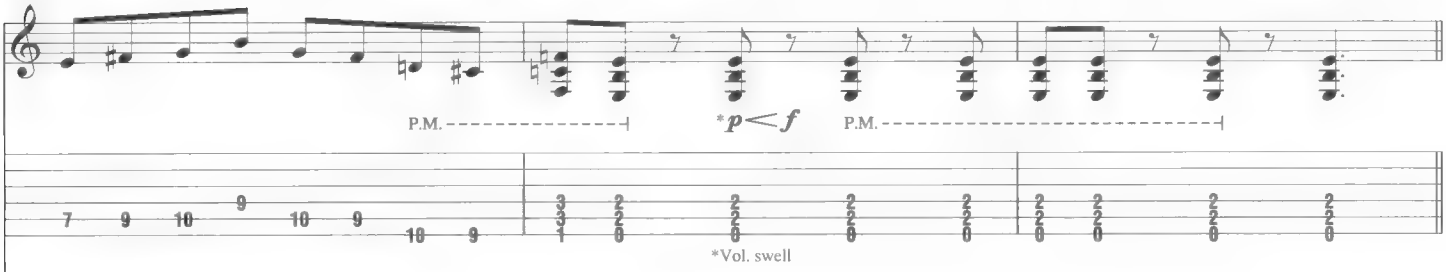


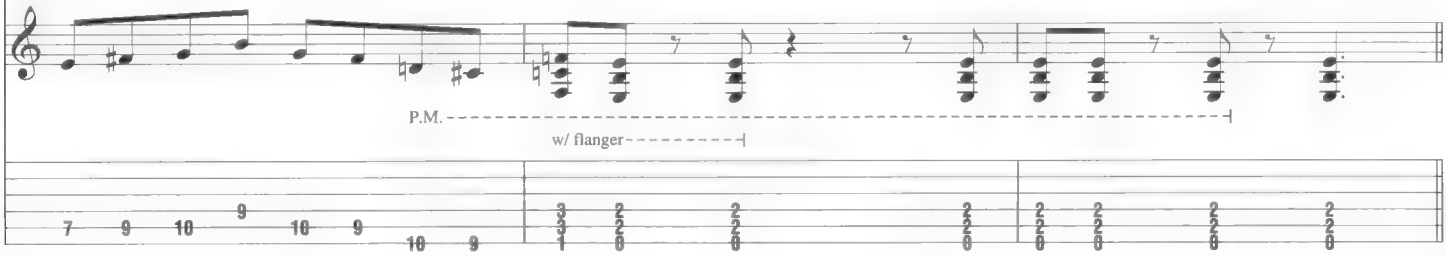
Faster ♩ = 216

F5 E5

Gtr. 2

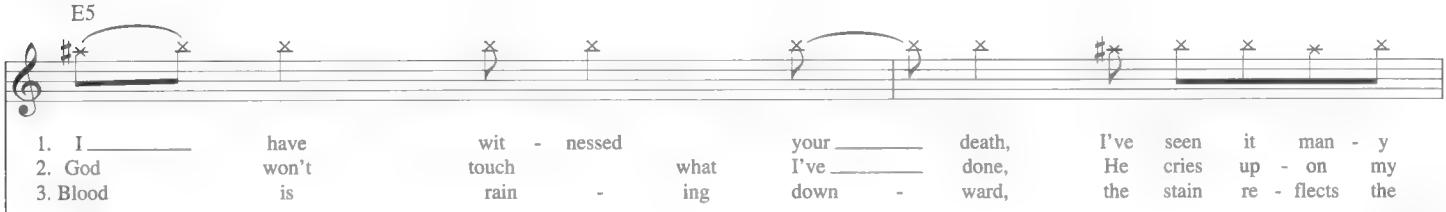


Gtr. 3



𝄋 **Verse**

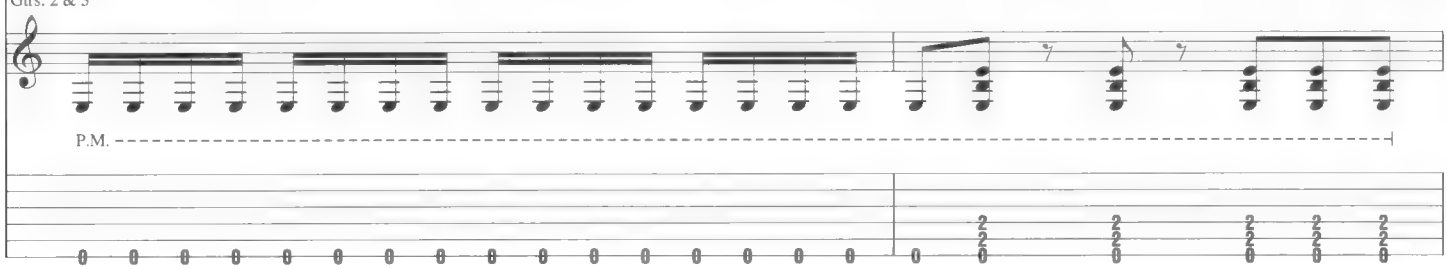
E5



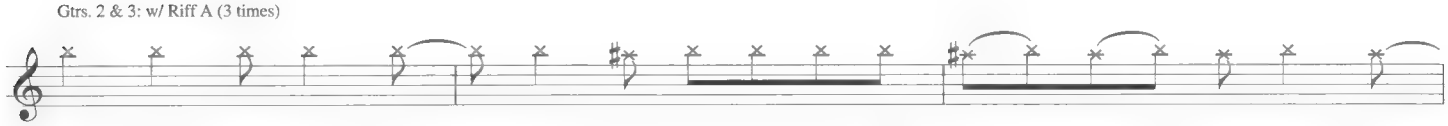
1. I ____ have wit - nessed your ____ death, I've seen it man - y
2. God won't touch what I've ____ done, He cries up - on my
3. Blood is rain - ing down - ward, the stain re - flects the

Riff A **End Riff A**

Gtrs. 2 & 3



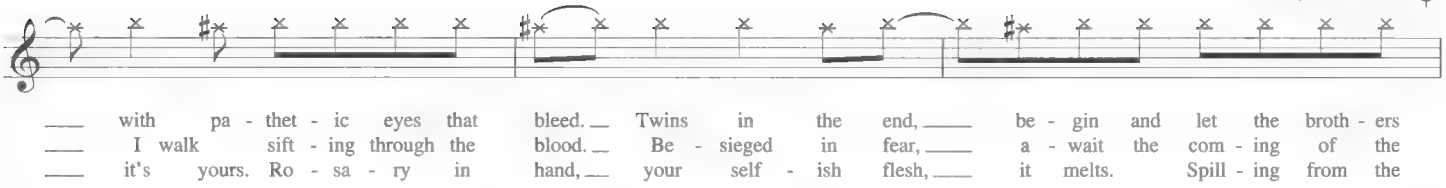
Gtrs. 2 & 3: w/ Riff A (3 times)



times. Your tor - tured screams, ___ your de - crypt - ed lit - tle mind, ___ a ____ fa - ther's son ___
feet. A priv - i - lege pain, ____ be - neath bur - ied are your dead. ___ On ____ splin - tered bones ___
sun. Con - quer, di - vide ____ with - in. Ter - ror - ize the mind. ___ I have seen the end, ___

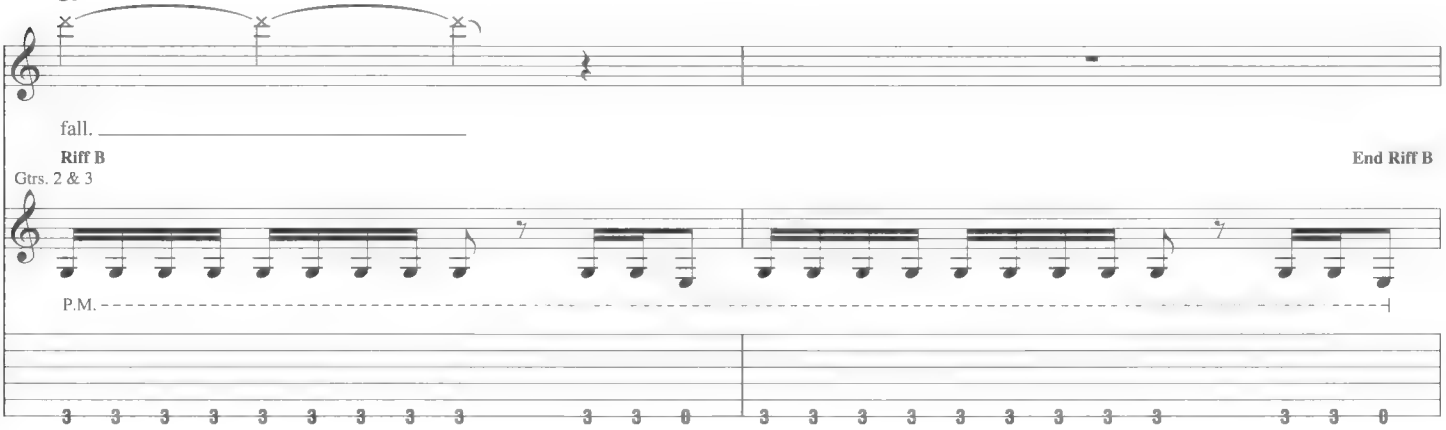
2nd time, To Coda 1

3rd time, To Coda 2



___ with pa - thet - ic eyes that bleed. __ Twins in the end, ____ be - gin and let the broth - ers
___ I walk sift - ing through the blood. __ Be - sieged in fear, ____ a - wait the com - ing of the
___ it's yours. Ro - sa - ry in hand, __ your self - ish flesh, ____ it melts. Spill - ing from the

G5



fall. _____

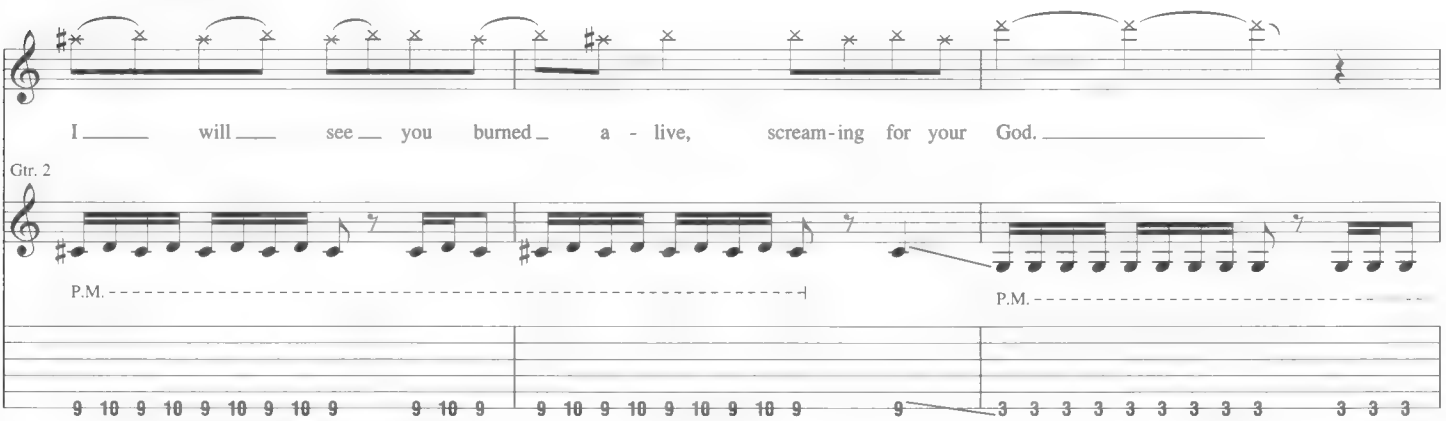
Riff B **End Riff B**

Gtrs. 2 & 3

P.M. ----------

3 3 3 3 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3 0

Gtr. 3: w/ Riff B (1 1/2 times)



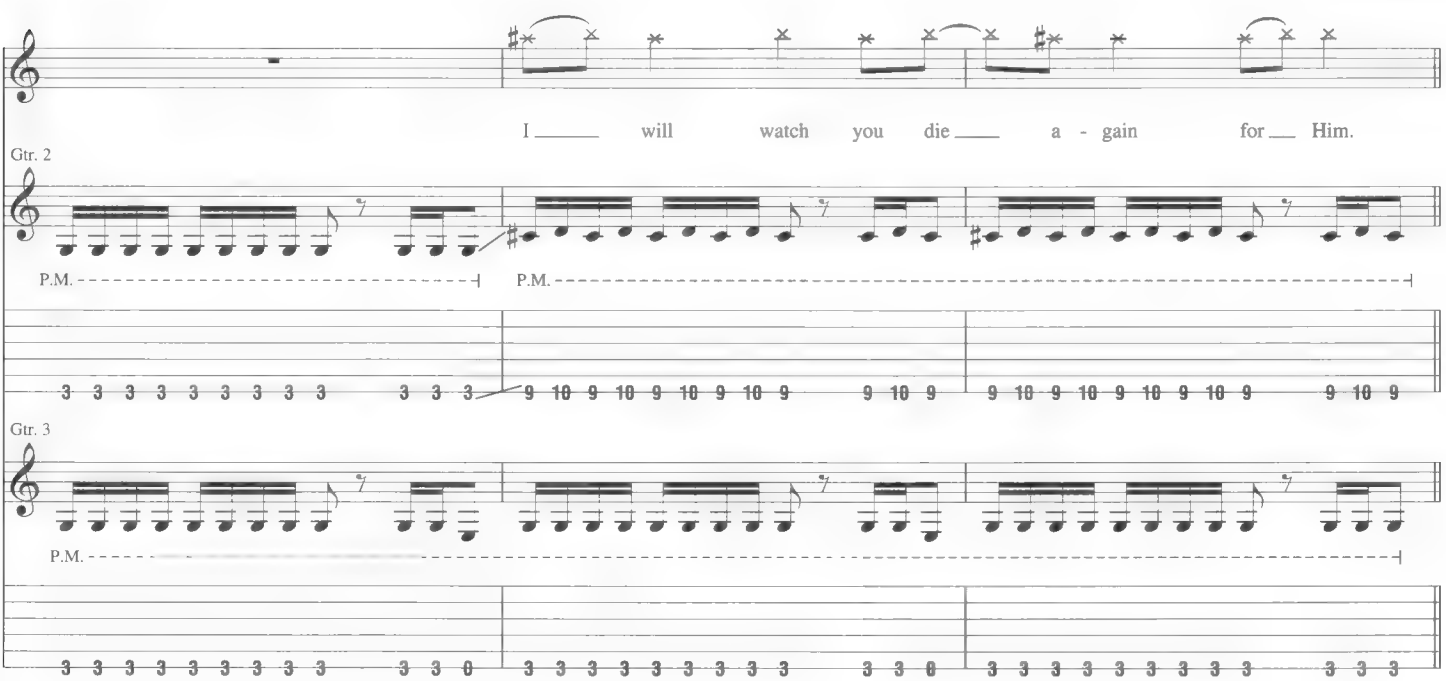
I _____ will ____ see __ you burned _ a - live, scream - ing for your God. _____

Gtr. 2

P.M. ---------- P.M. ----------

9 10 9 10 9 10 9 10 9 9 10 9 9 10 9 10 9 10 9 10 9 9 3 3 3 3 3 3 3 3 3 3 3 3

D.S. al Coda 1



I _____ will watch you die ____ a - gain for __ Him.

Gtr. 2

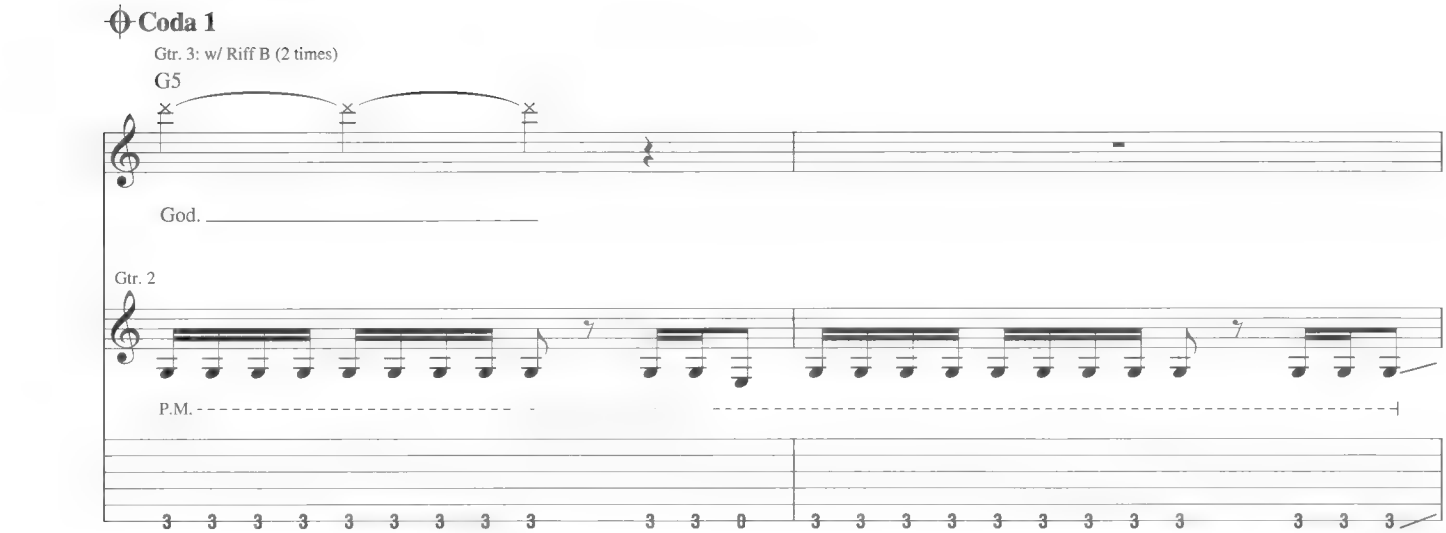
P.M. ---------- P.M. ----------

3 3 3 3 3 3 3 3 3 3 3 3 9 10 9 10 9 10 9 10 9 9 10 9 9 10 9 10 9 10 9 10 9 9 10 9

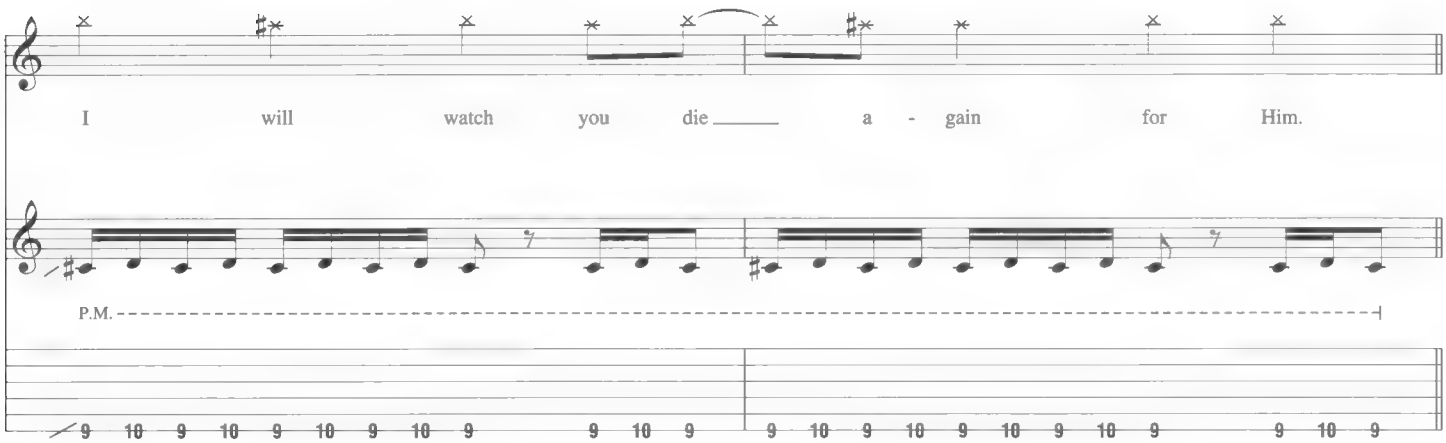
Gtr. 3

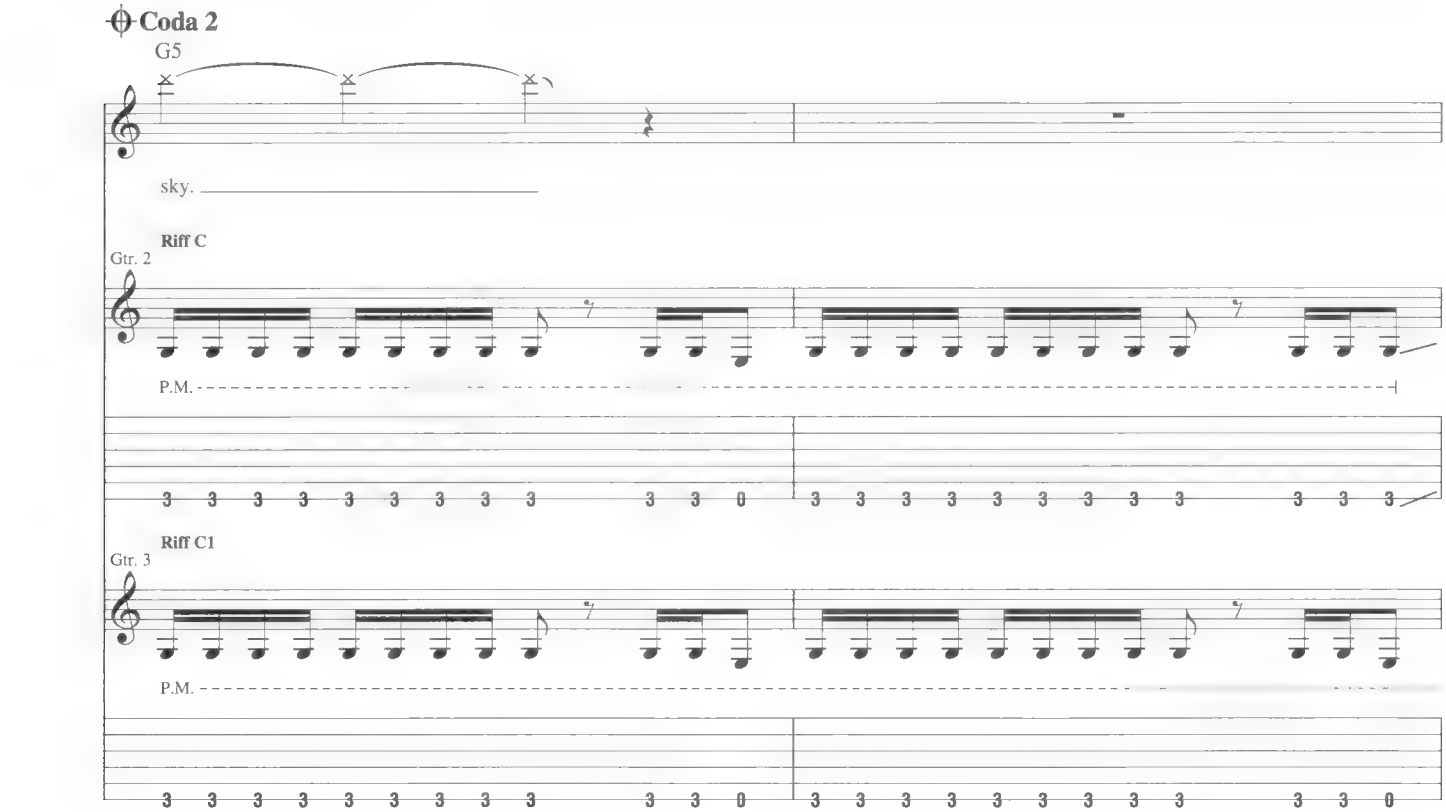
P.M. ----------

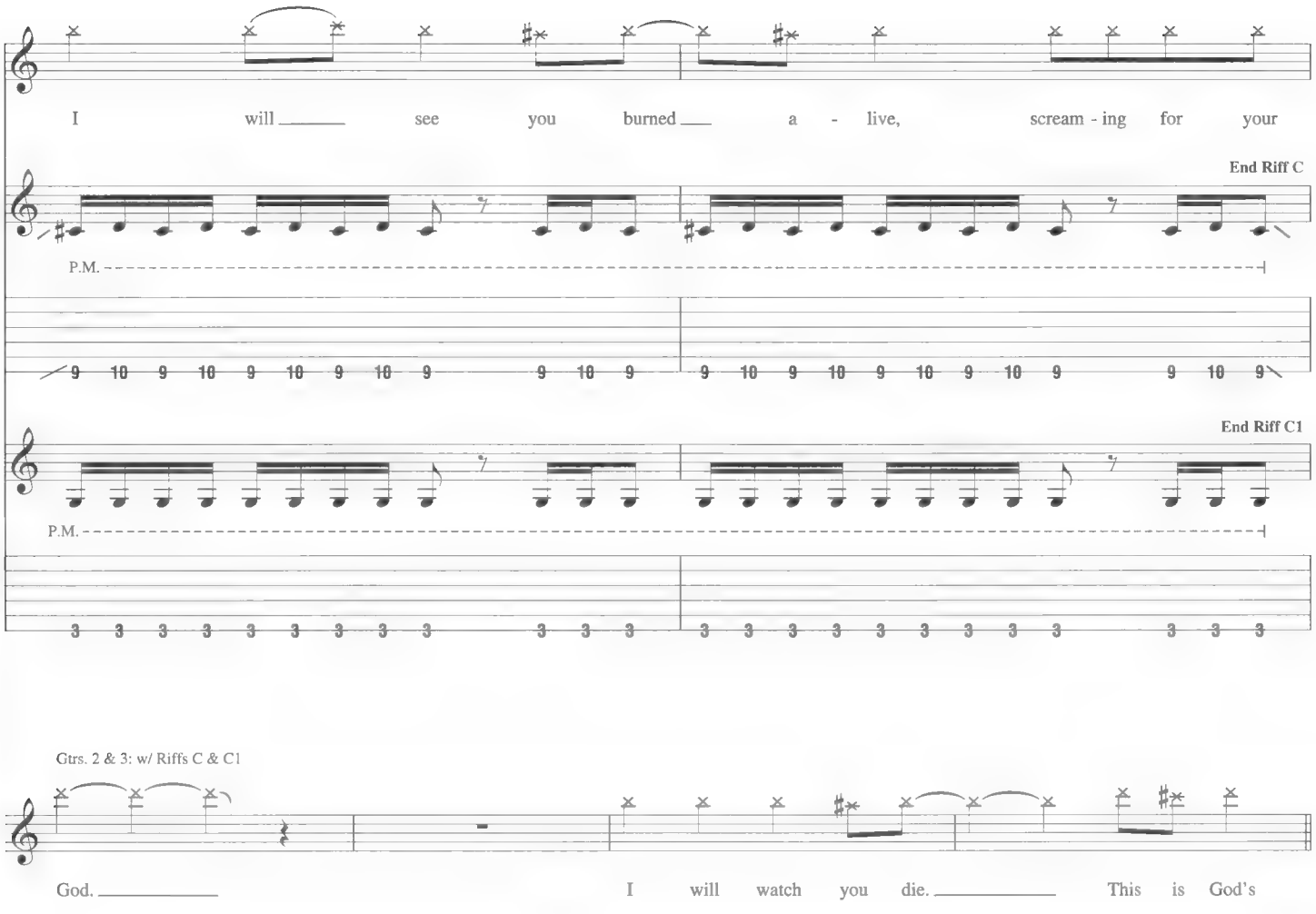
3 3 3 3 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3 3


Coda 1
Gtr. 3: w/ Riff B (2 times)
G5
God.
Gtr. 2
P.M.

D.S. al Coda 2

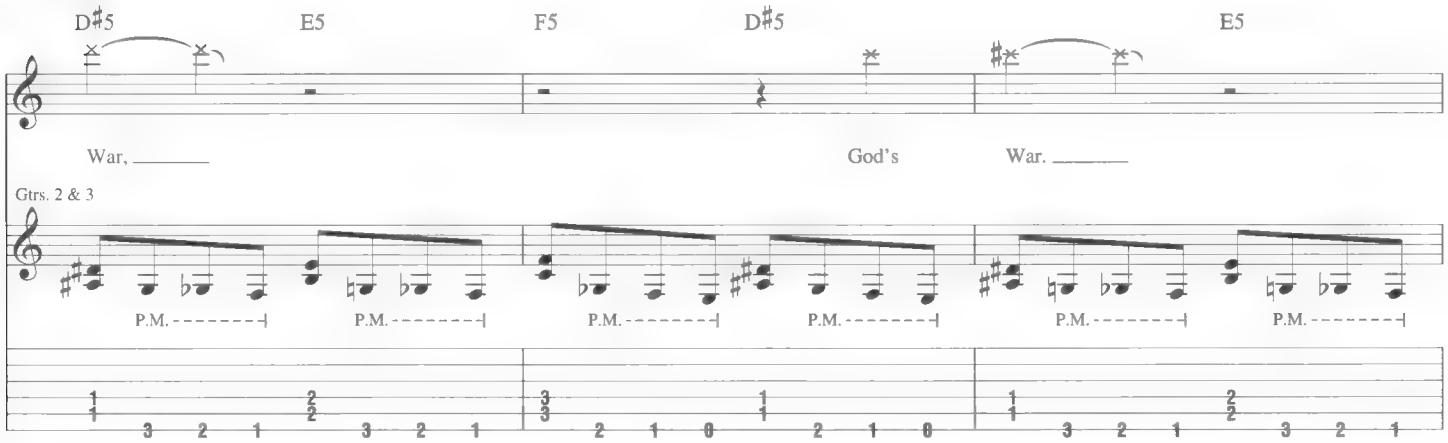

I will watch you die a - gain for Him.
P.M.

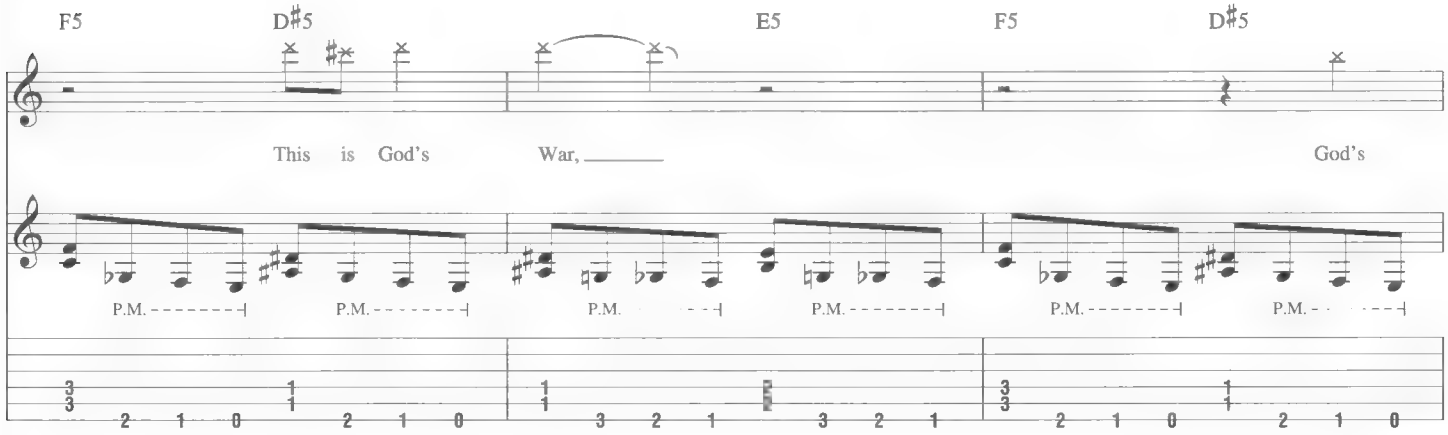

Coda 2
G5
sky.
Riff C
Gtr. 2
P.M.
Riff C1
Gtr. 3
P.M.

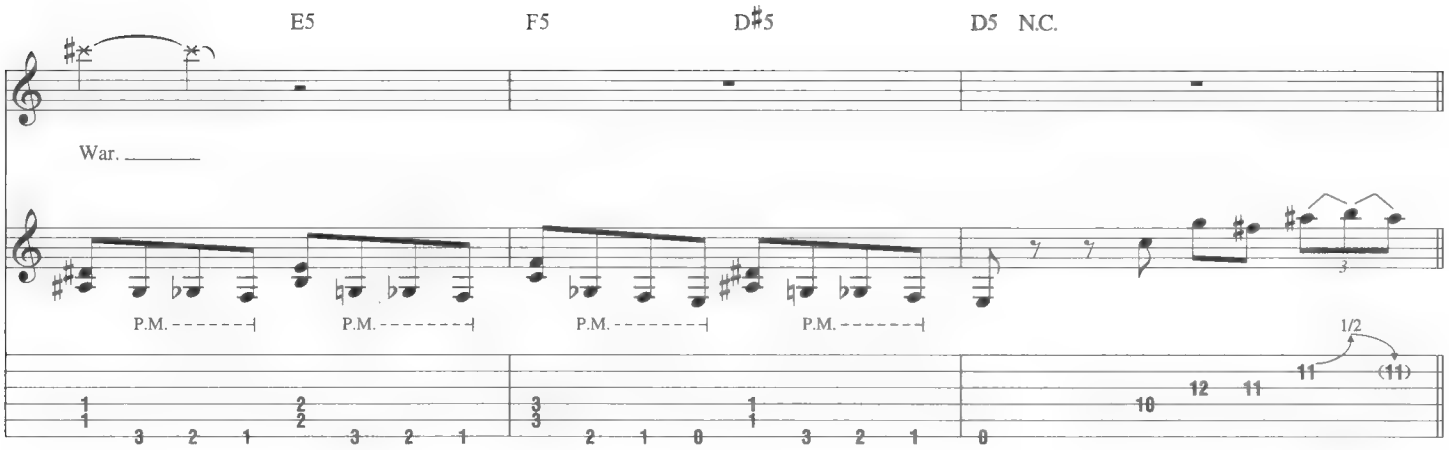

I will see you burned a - live, scream - ing for your
End Riff C
P.M.
End Riff C1
P.M.

Gtrs. 2 & 3: w/ Riffs C & C1
God. I will watch you die. This is God's

Chorus

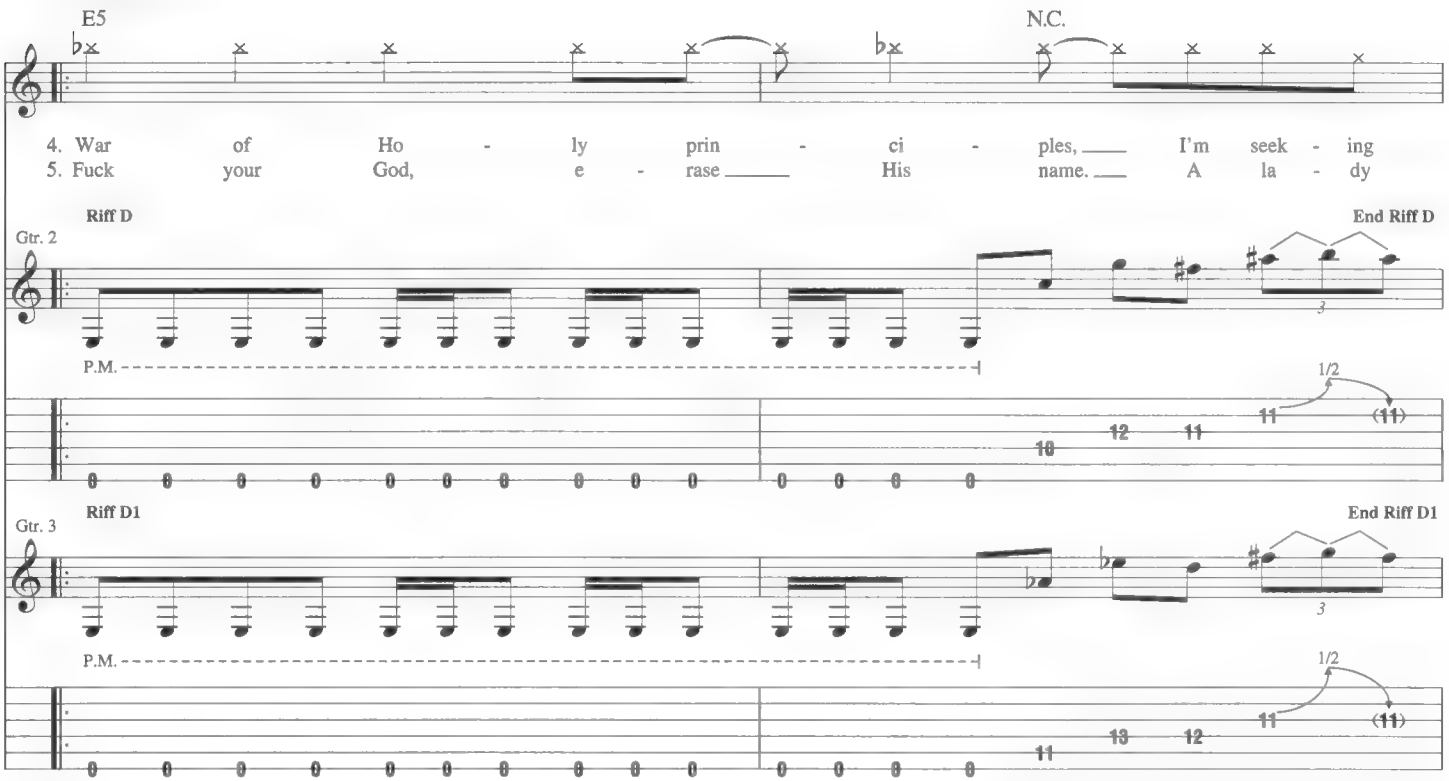

D♯5 E5 F5 D♯5 E5
War, God's War.
Gtrs. 2 & 3
P.M.

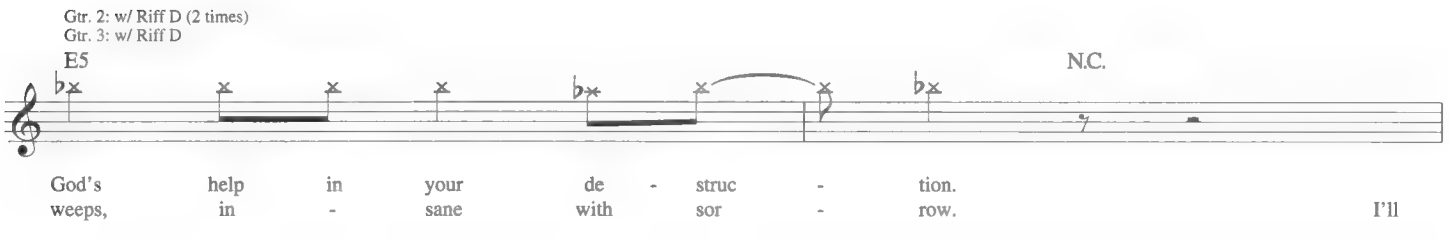

F5 D♯5 E5 F5 D♯5
This is God's War, God's
P.M.

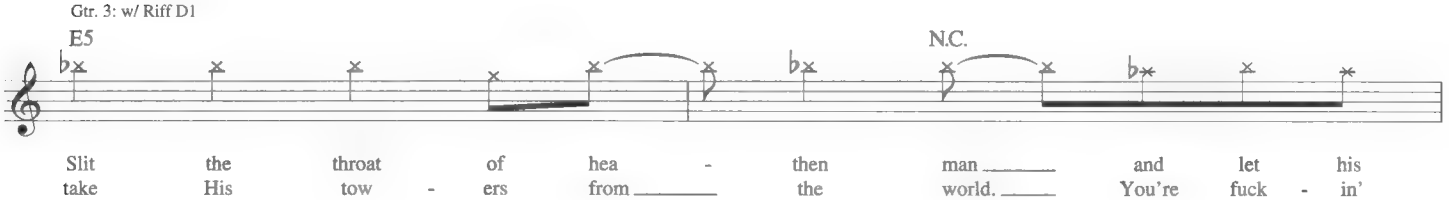


Verse

Half-time feel







End half-time feel

2nd time, Gtr. 3: w/ Fill 1

E5 N.C.

blood di - lute the wa - ter. Bur - y your
raped up - on your death - bed. This is God's

Gtr. 2

P.M.

Gtr. 3

P.M.

1.

Interlude

D5 D♭5 C5 D5 D♭5 B♭5 D5 D♭5 C5 D5 D♭5 B♭5

dead.

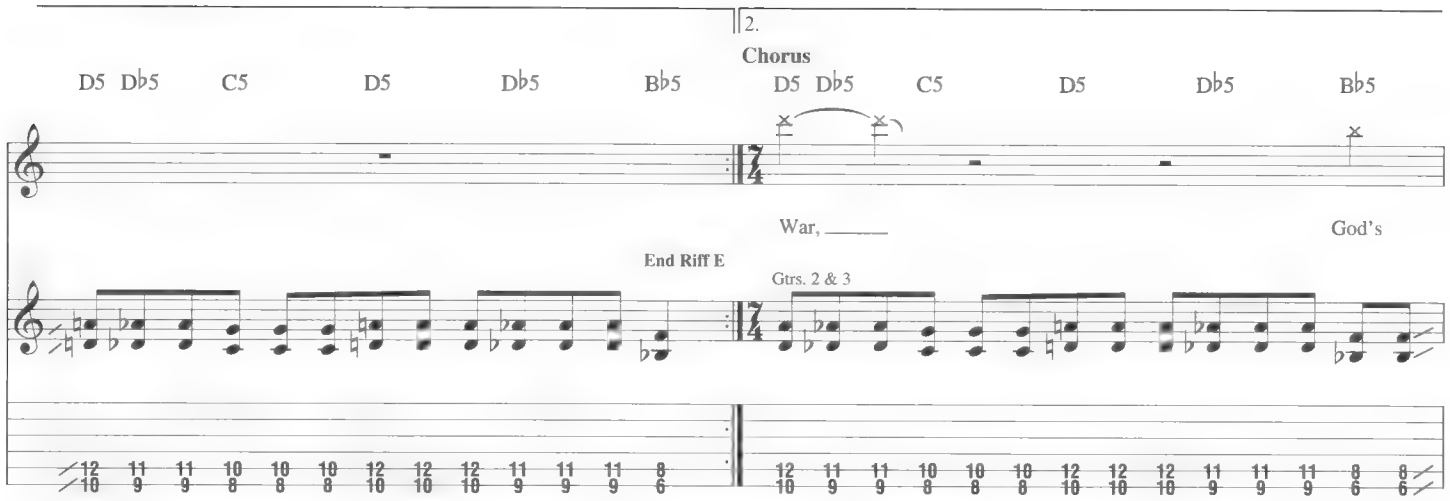
Riff E

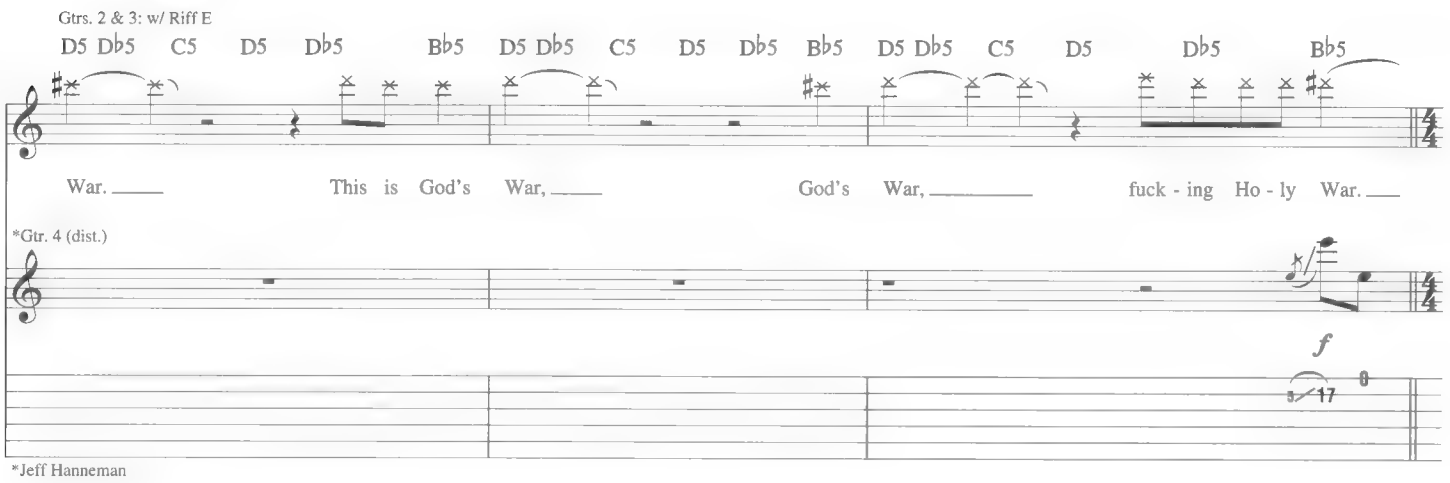
Gtrs. 2 & 3

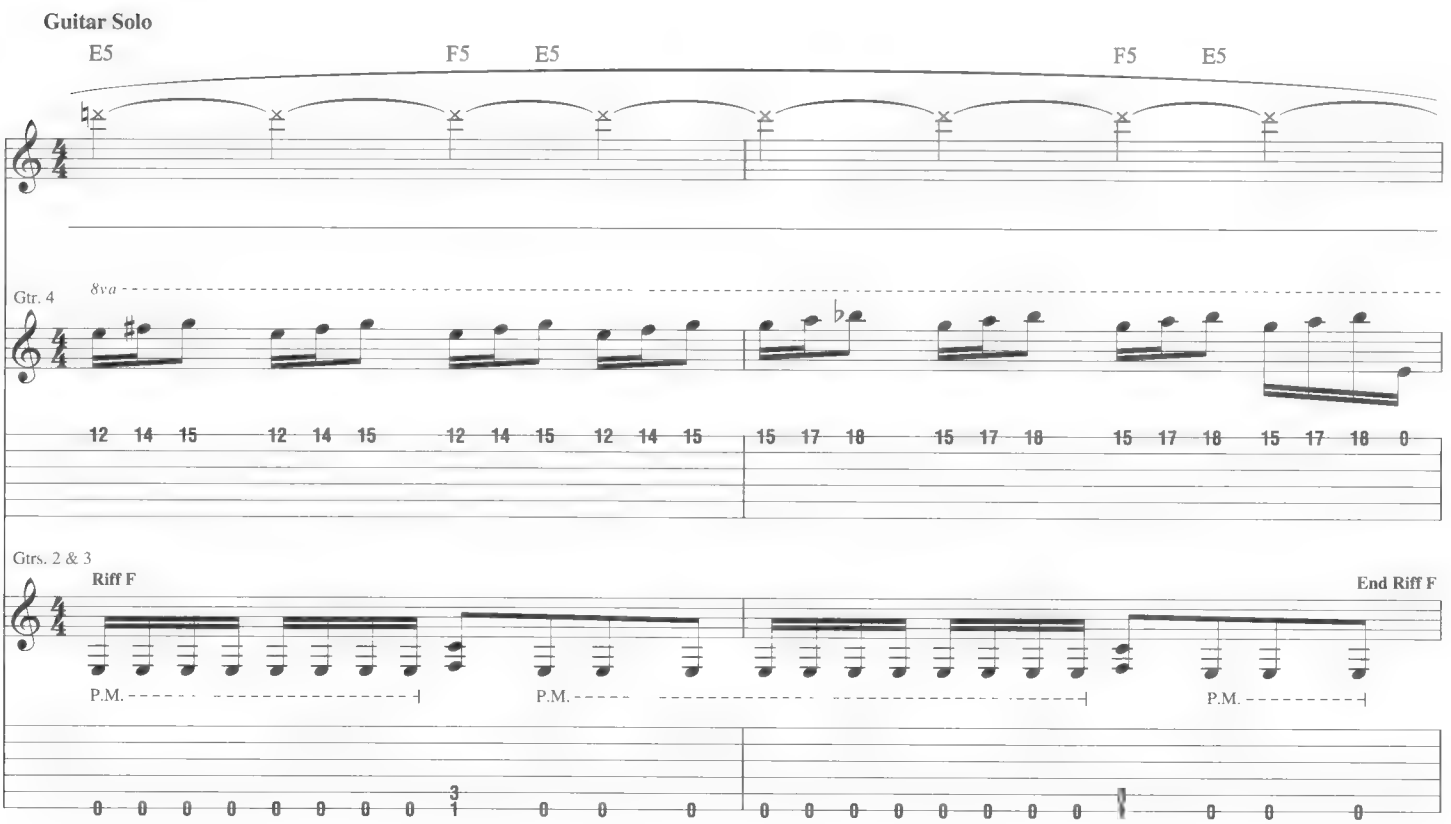
Fill 1

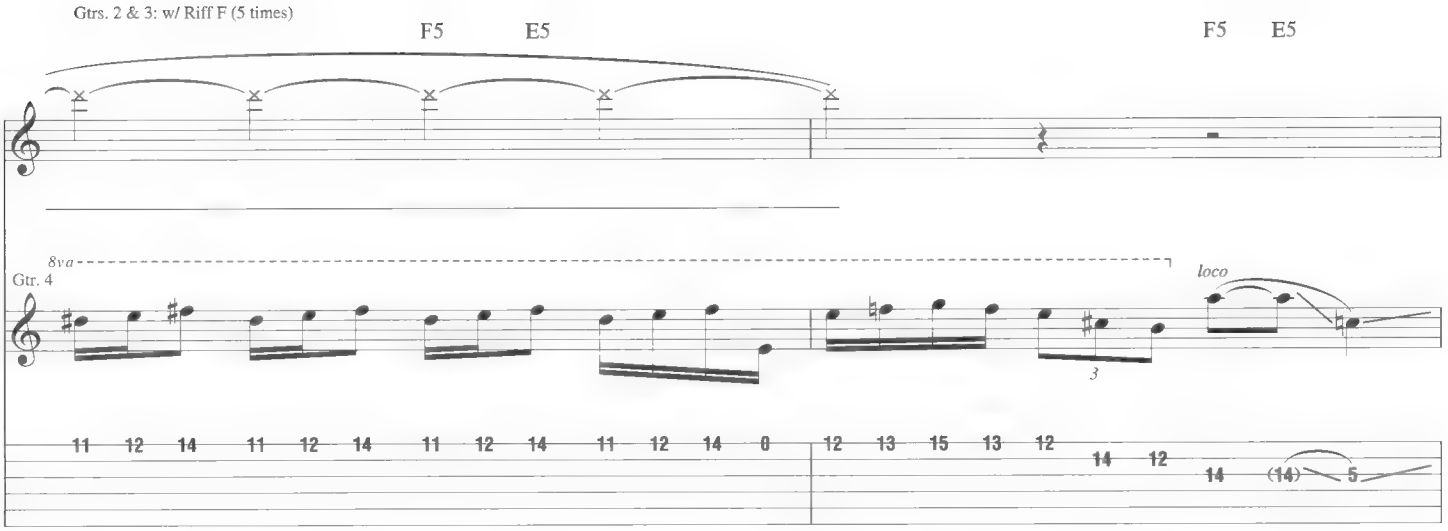
Gtr. 3

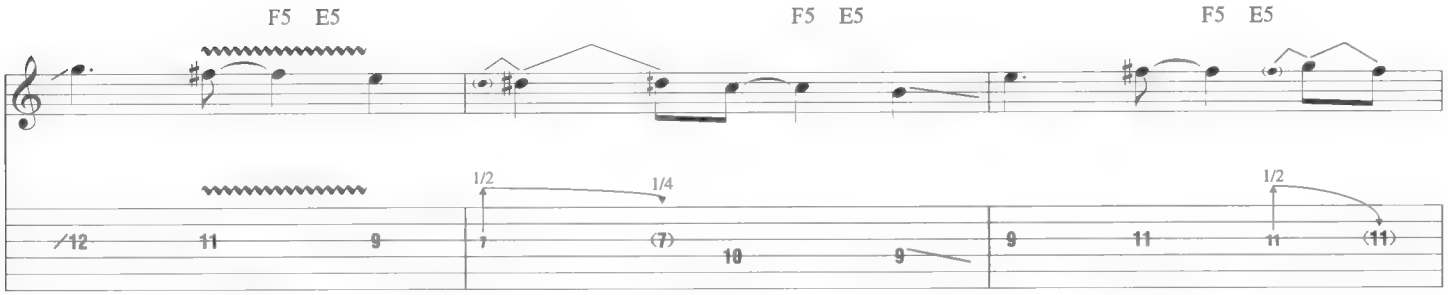
P.M.

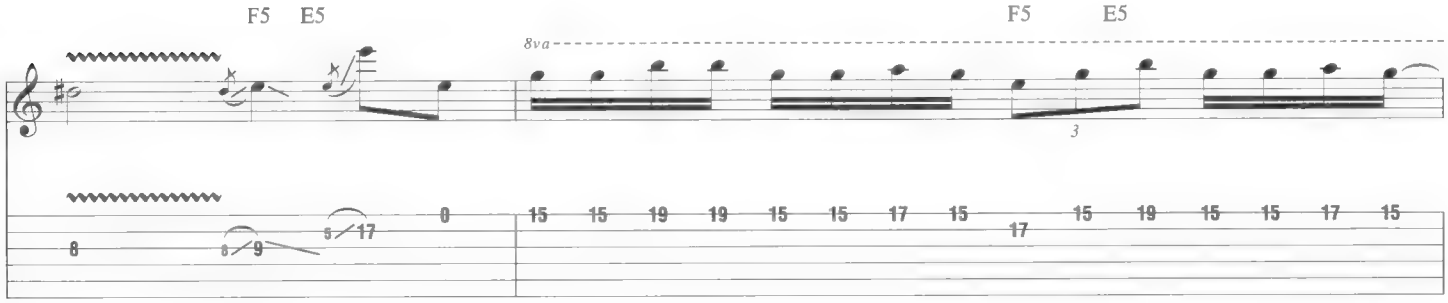

2.
Chorus
D5 Db5 C5 D5 Db5 Bb5
D5 Db5 C5 D5 Db5 Bb5
War, ___
God's
End Riff E
Gtrs. 2 & 3

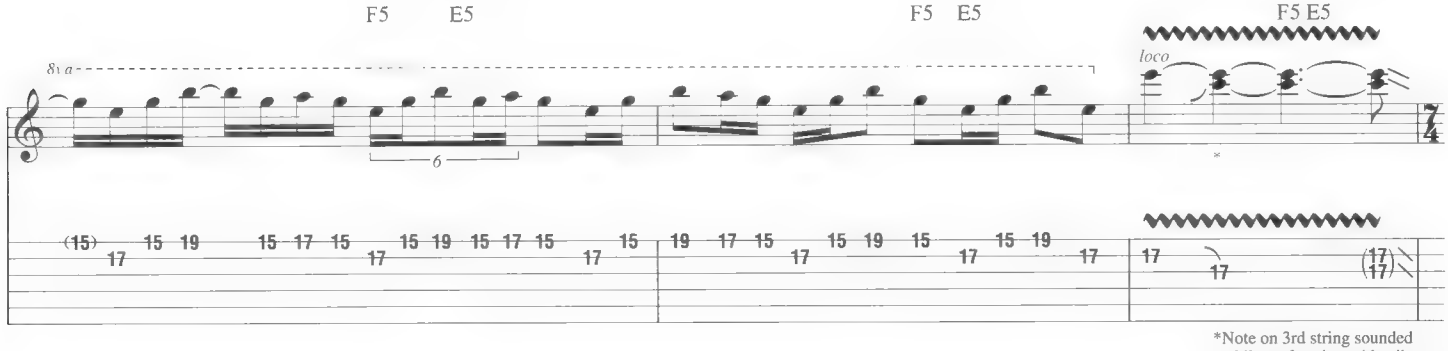

Gtrs. 2 & 3: w/ Riff E
D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5
War. ___ This is God's War, ___ God's War, ___ fuck - ing Ho - ly War. ___
*Gtr. 4 (dist.)
f
*Jeff Hanneman


Guitar Solo
E5 F5 E5 F5 E5
Gtr. 4
8va
Gtrs. 2 & 3
Riff F
End Riff F
P.M.
P.M.
P.M.

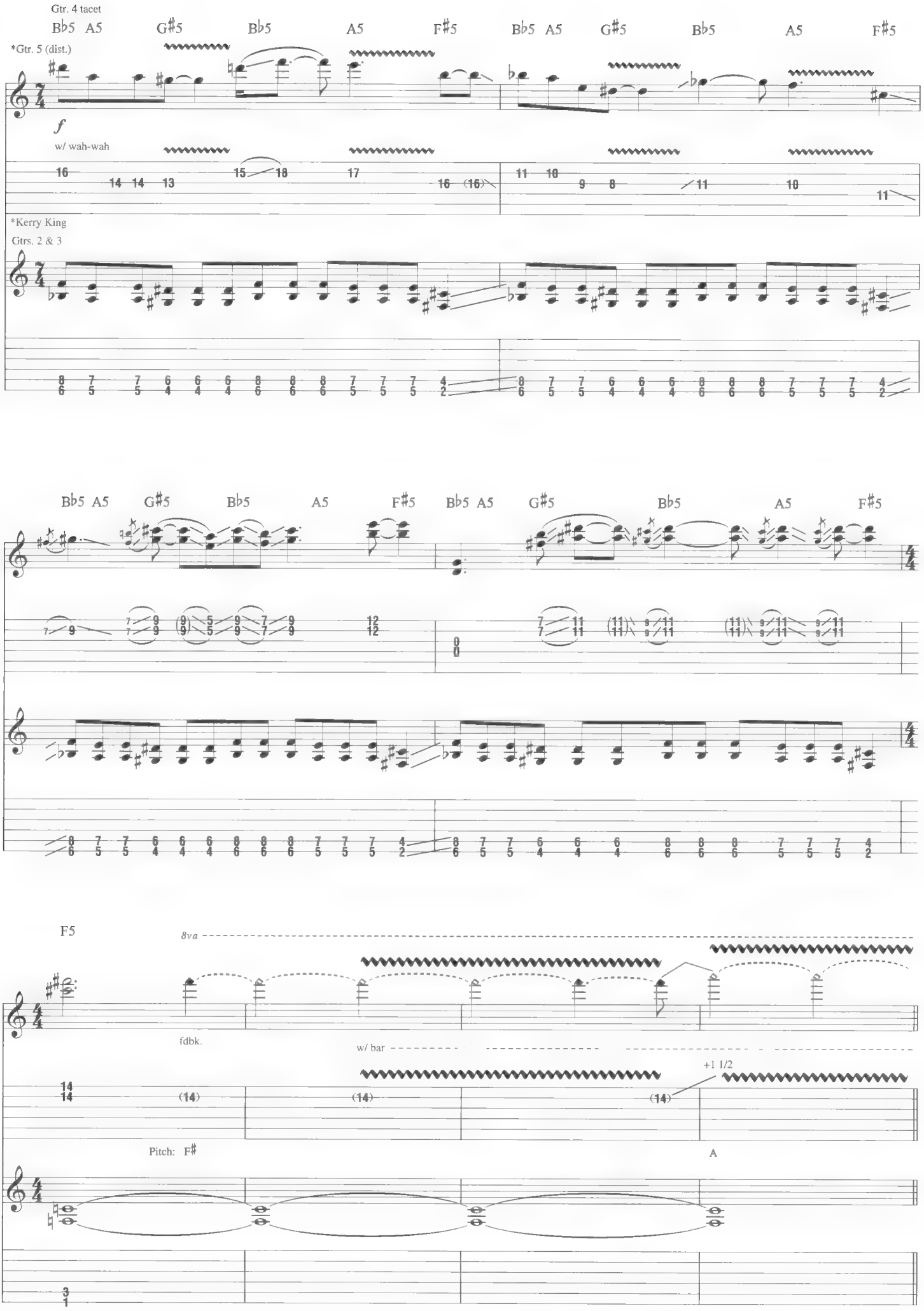








*Note on 3rd string sounded while performing wide vibrato on 2nd string.


Gtr. 4 tacet
B♭5 A5 G♯5 B♭5 A5 F♯5 B♭5 A5 G♯5 B♭5 A5 F♯5
*Gtr. 5 (dist.)
f
w/ wah-wah
*Kerry King
Gtrs. 2 & 3
F5
8va
fdbk.
w/ bar
+1 1/2
Pitch: F♯
A

Outro

Half-time feel

E5

Gtr. 5 tacet

Spoken: "Be optimistic, happy and calm. *Show no fear or anxiety.* *Smile at the face of God*

8va

Gtr. 5

w/ bar

(14)

Gtr. 2

Riff G

**let ring* *let ring* *let ring*

**6th string only, till end.*

Gtr. 3

N.C.

and your reward will be eternity. *Holy warriors, your* *patience will be justified.* *Everything*

Gtr. 2

End Riff G

let ring *let ring* *let ring*

Gtr. 3

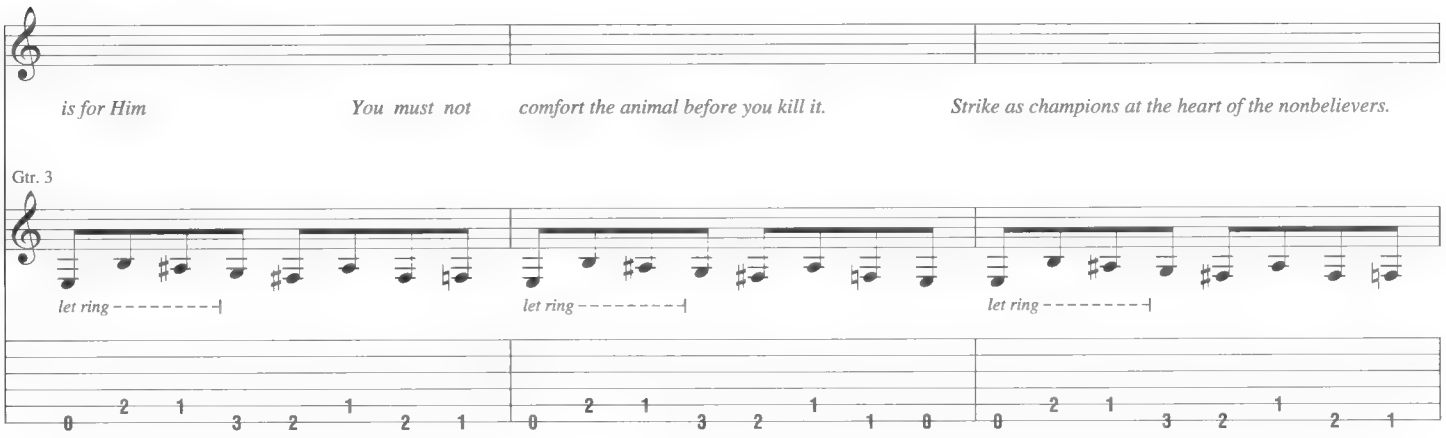
w/ bar

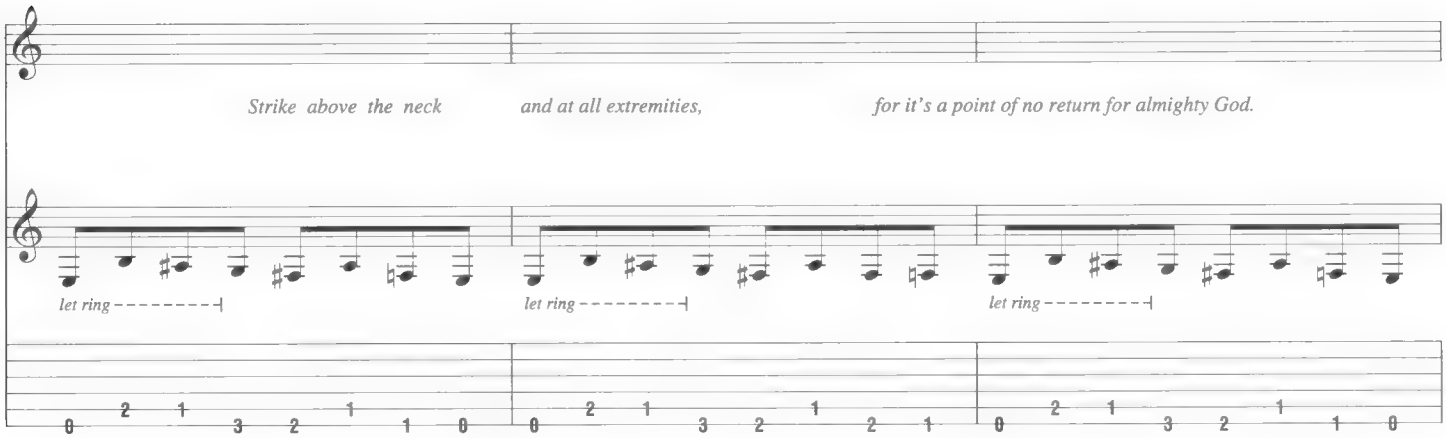
let ring *let ring*

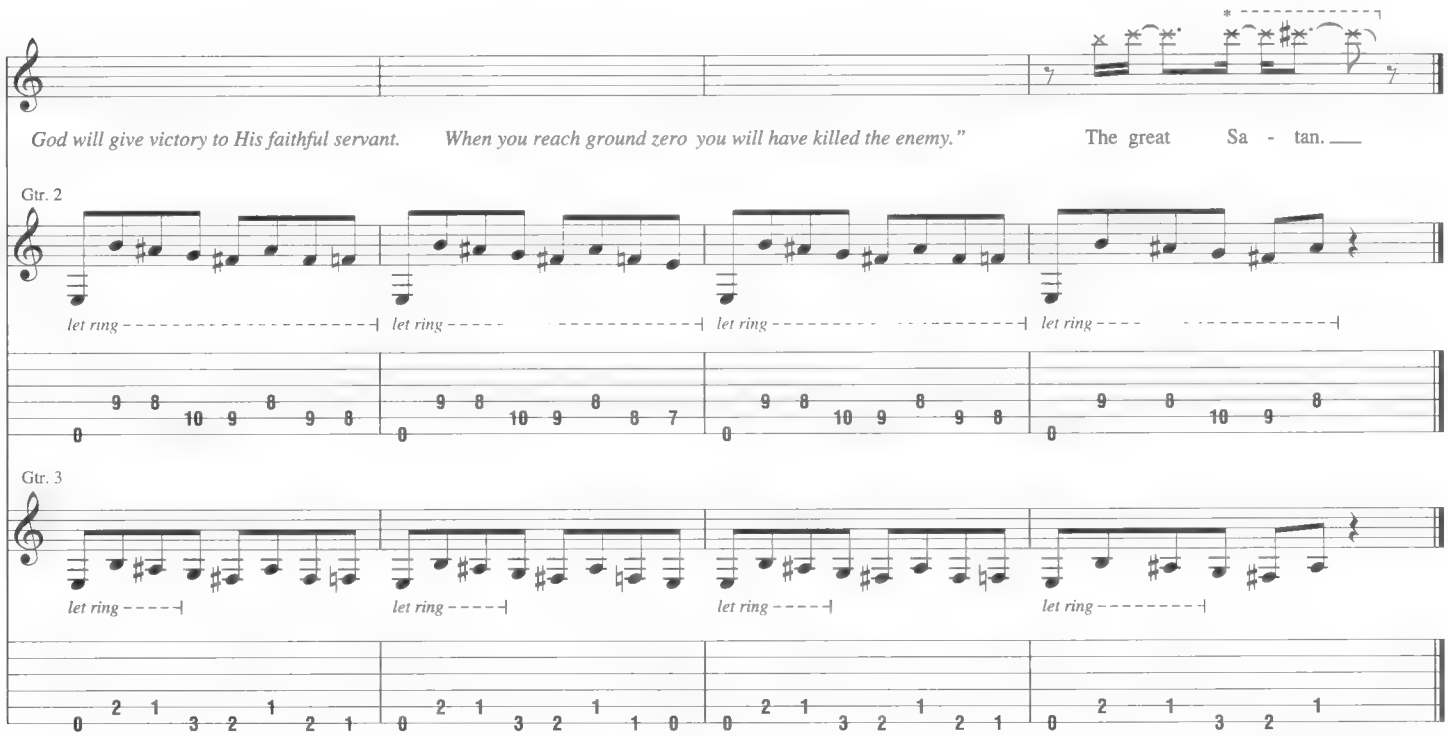
(8)

-1 1/2

Gtr. 2: w/ Riff G (1 1/2 times)







*w/ echo set for half-note regeneration w/ 3 repeats

Consfearacy

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

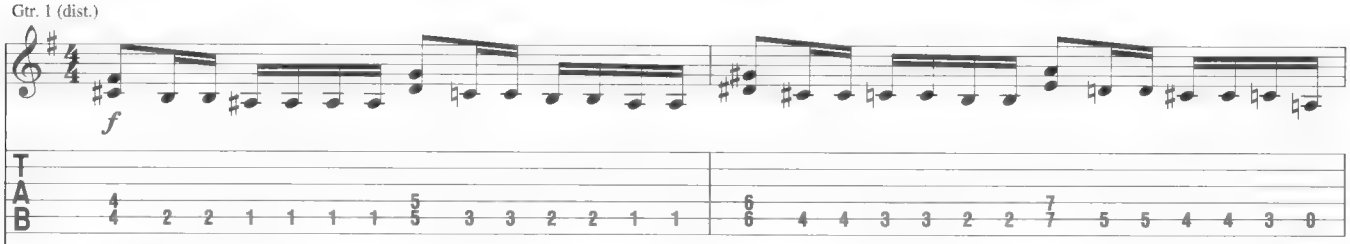
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Fast ♩ = 198

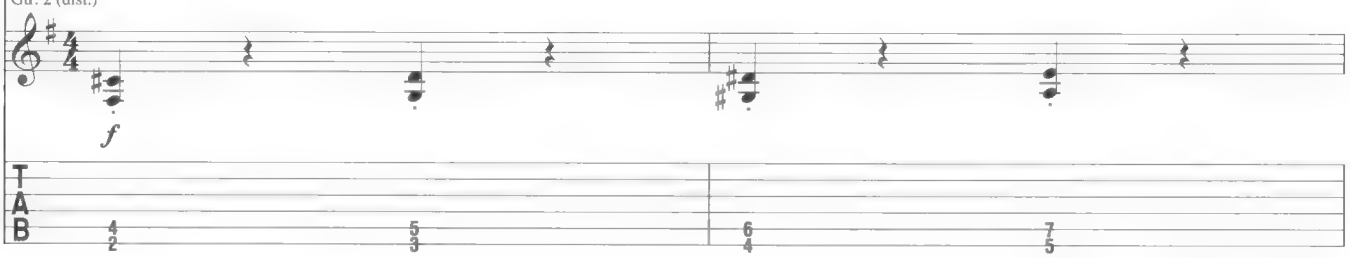
F♯5 N.C. G5 N.C. G♯5 N.C. A5 N.C.

Gtr. 1 (dist.)



Riff A **End Riff A**

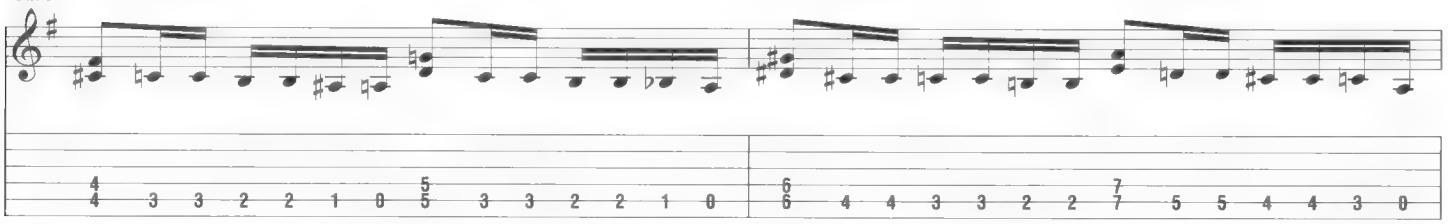
Gtr. 2 (dist.)



Gtr. 2: w/ Riff A

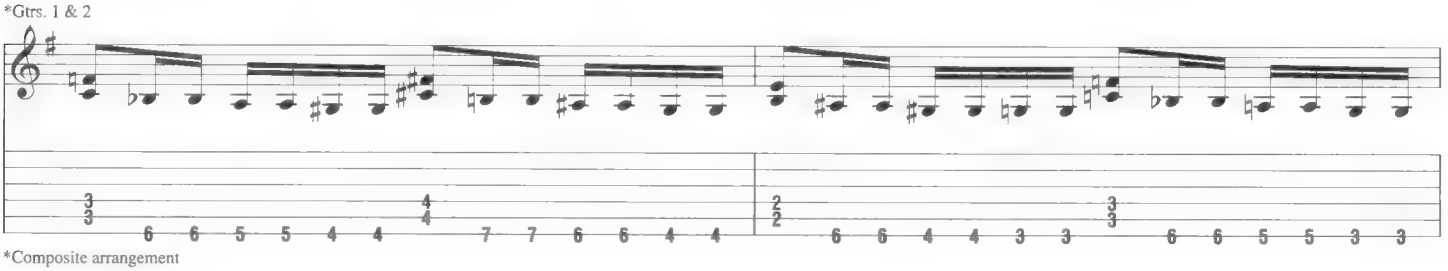
F♯5 N.C. G5 N.C. G♯5 N.C. A5 N.C.

Gtr. 1



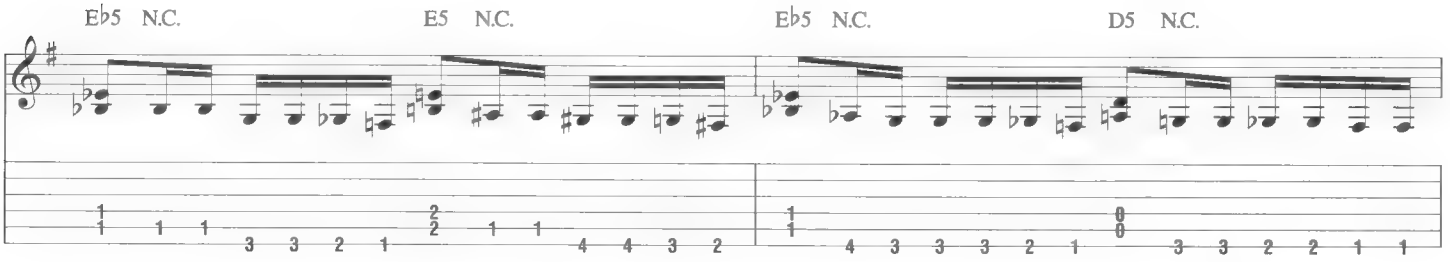
F5 N.C. F♯5 N.C. E5 N.C. F5 N.C.

*Gtrs. 1 & 2



*Composite arrangement

E♭5 N.C. E5 N.C. E♭5 N.C. D5 N.C.



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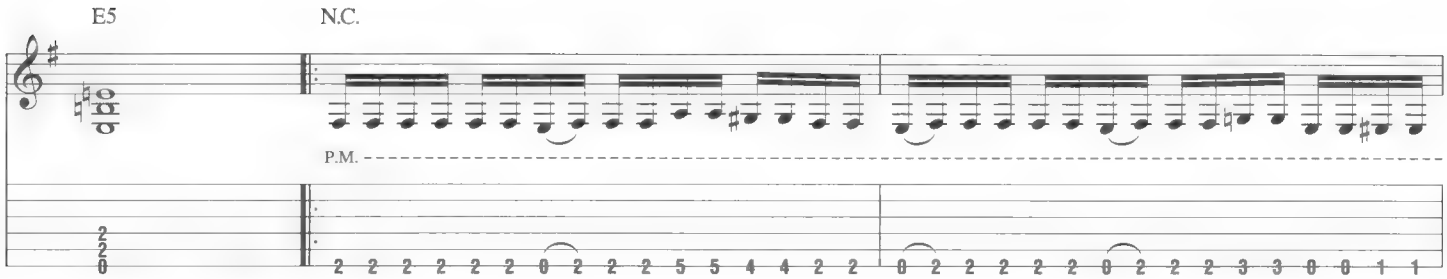
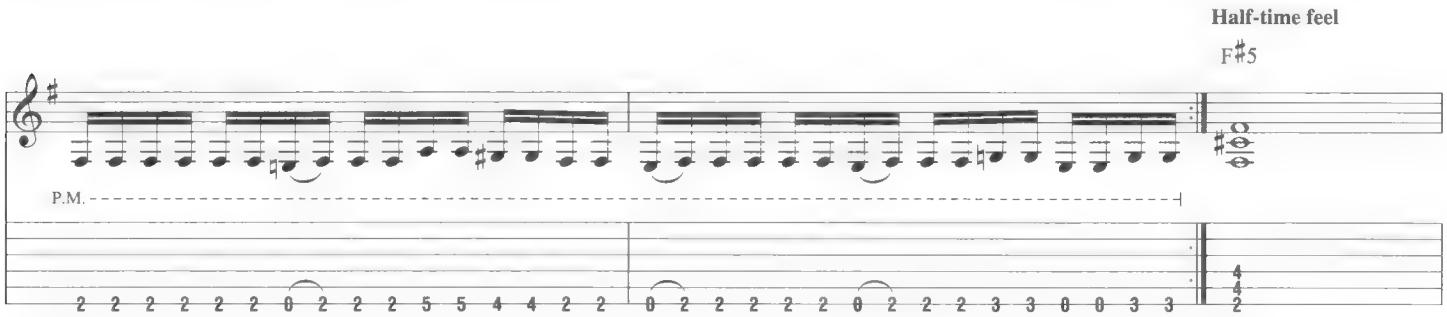
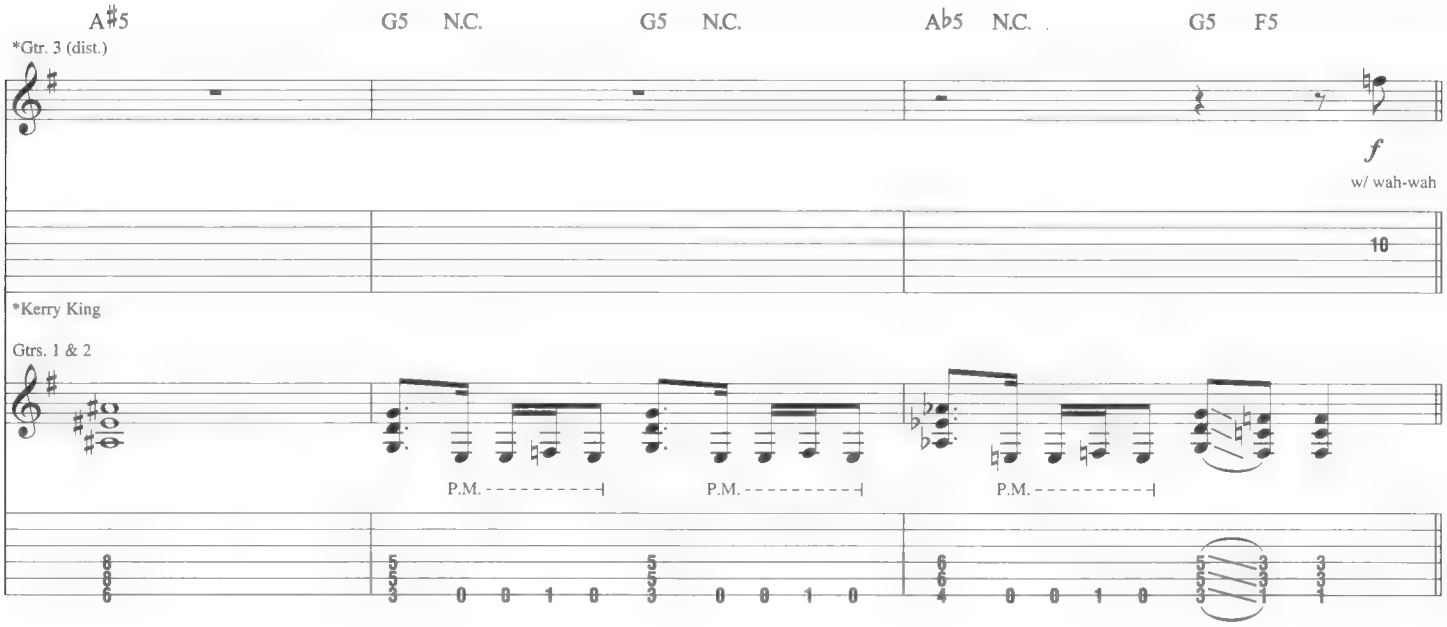
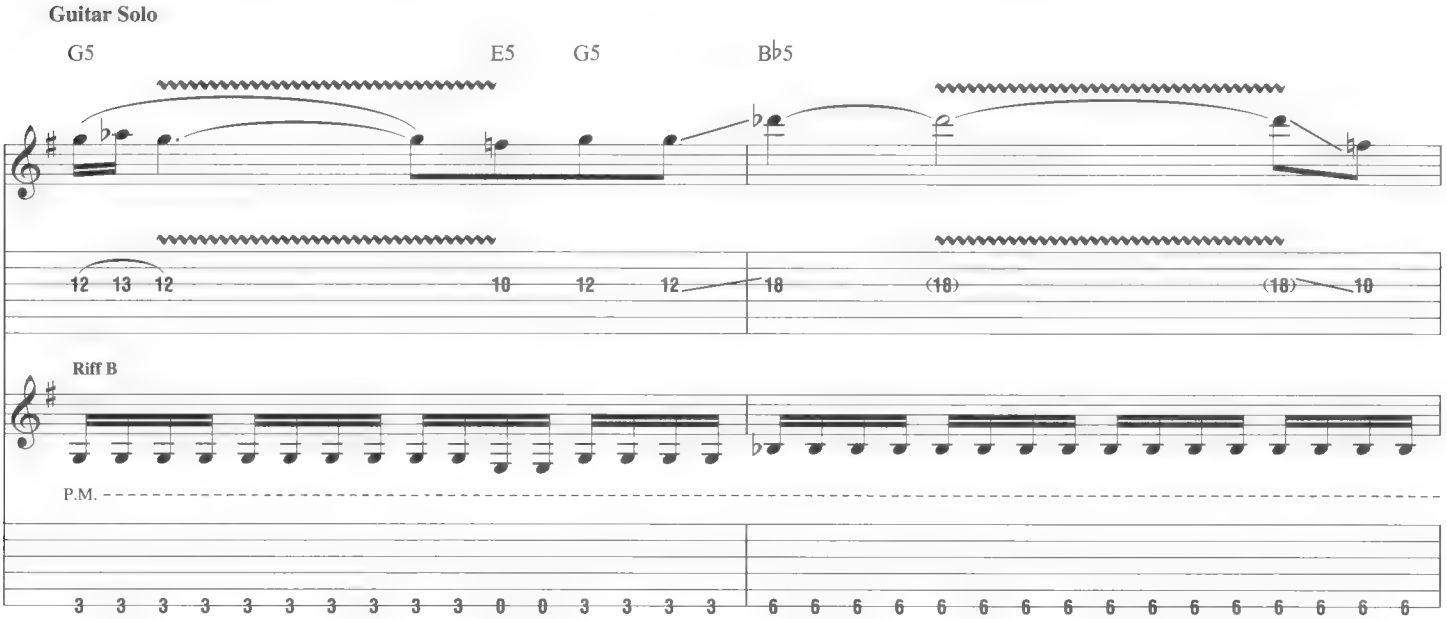
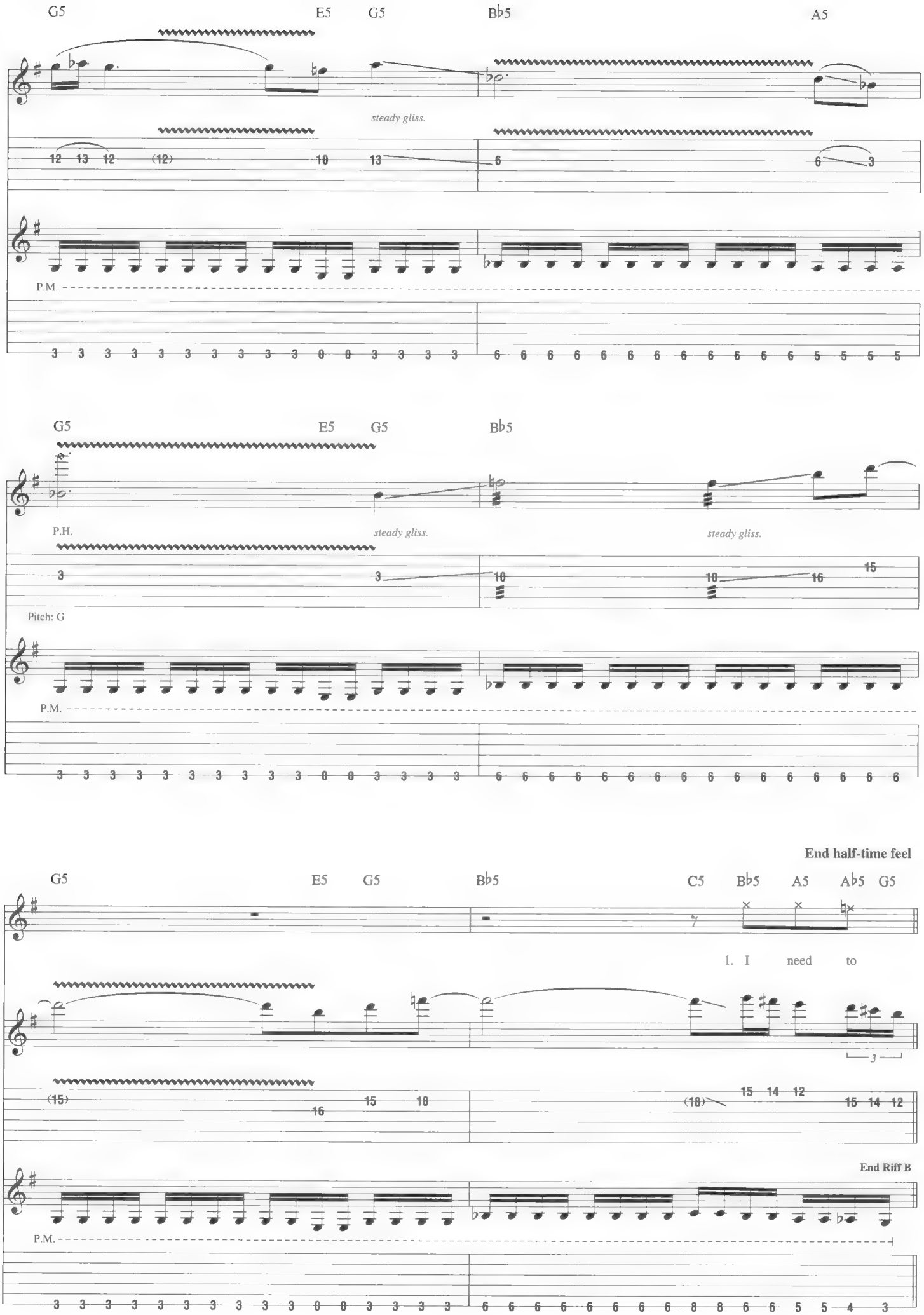

E5
N.C.
P.M.


Half-time feel
F♯5
P.M.


A♯5
G5
N.C.
G5
N.C.
A♭5
N.C.
G5
F5
*Gtr. 3 (dist.)
f
w/ wah-wah
*Kerry King
Gtrs. 1 & 2
P.M.
P.M.
P.M.


Guitar Solo
G5
E5
G5
B♭5
Riff B
P.M.


G5
E5
G5
B♭5
A5
steady gliss.
12 13 12 (12) 10 13 6 6 3
P.M.
3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5
G5
E5
G5
B♭5
P.H.
steady gliss.
steady gliss.
3 3 10 10 16 15
Pitch: G
P.M.
3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
End half-time feel
G5
E5
G5
B♭5
C5
B♭5
A5
A♭5
G5
1. I need to
3
(15) 16 15 18 (18) 15 14 12 15 14 12
End Riff B
P.M.
3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 8 8 6 6 5 5 4 3

Verse

N.C.

Gtr. 3 tacet

re - de - fine all the things I hate to - day.

15 (15)

Riff C

P.M.

3 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

Pol - i - tics that fail from a pres - i - dent de - railed. I

Gtrs. 1 & 2

P.M.

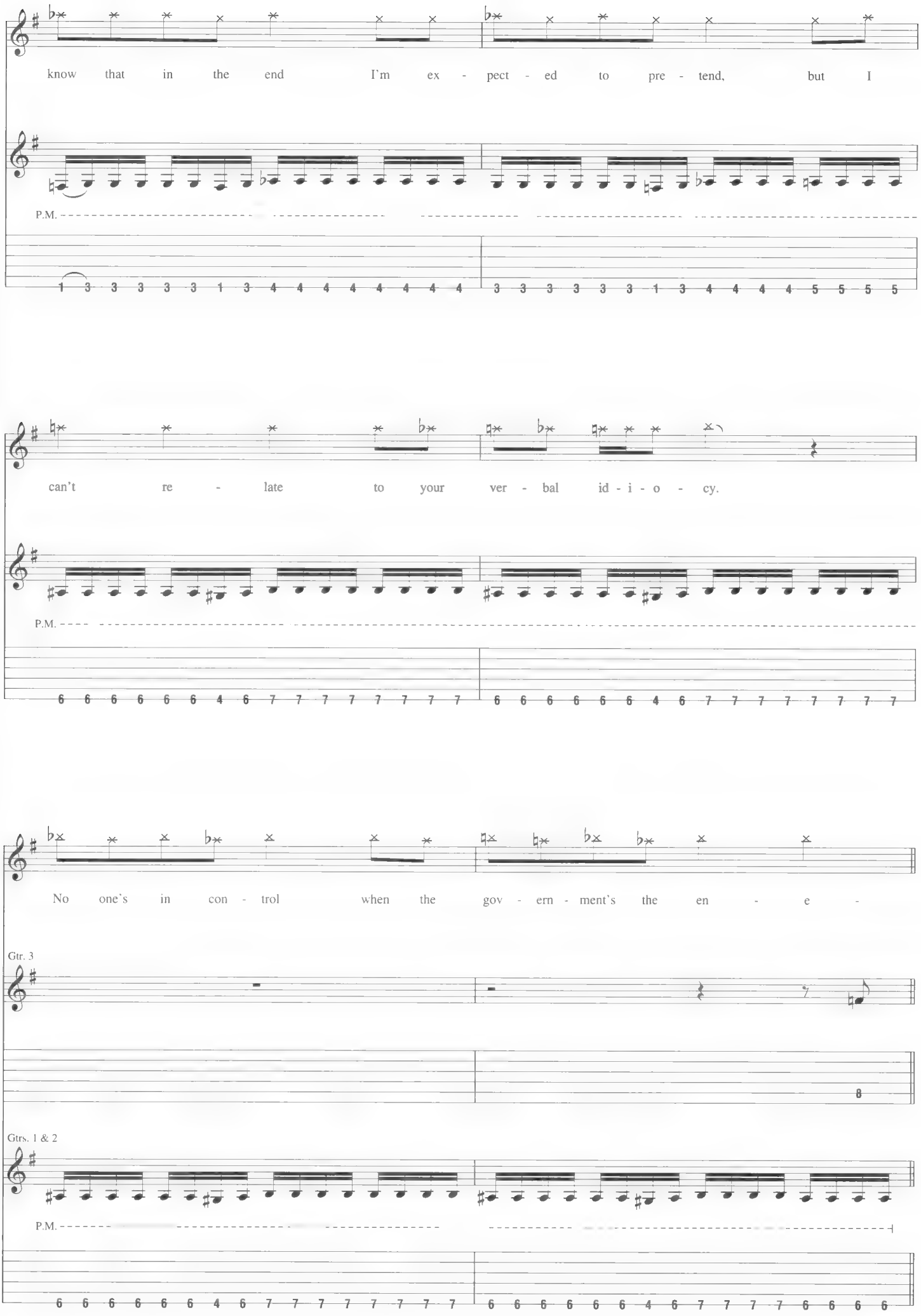
1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

hate the shit e - con - o - my, it might as well be sod - om - y. I

End Riff C

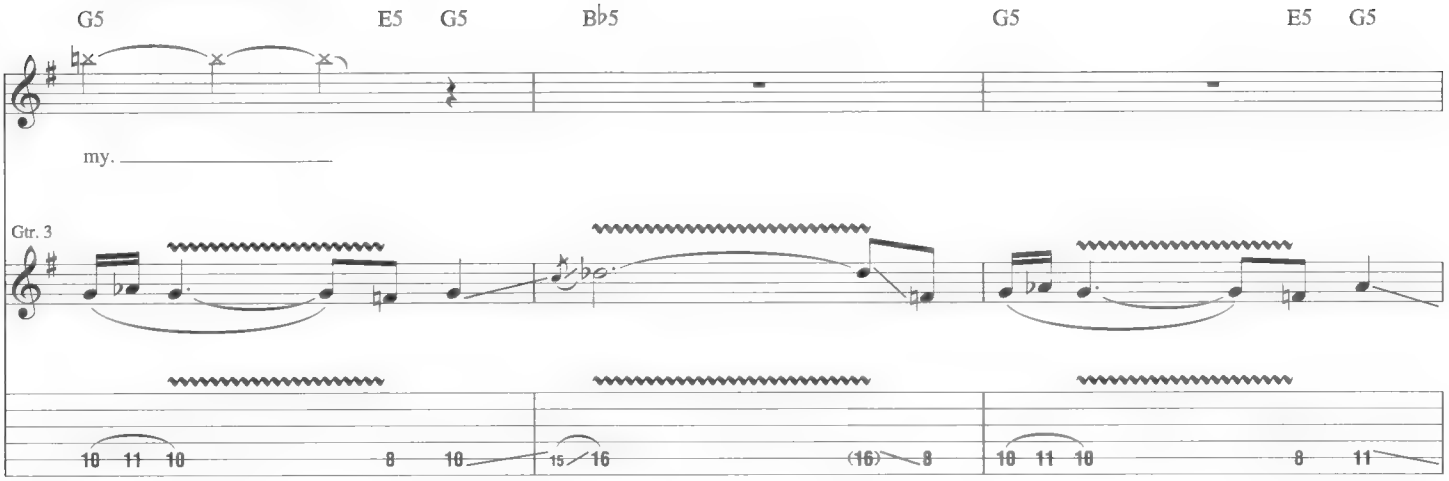
P.M.

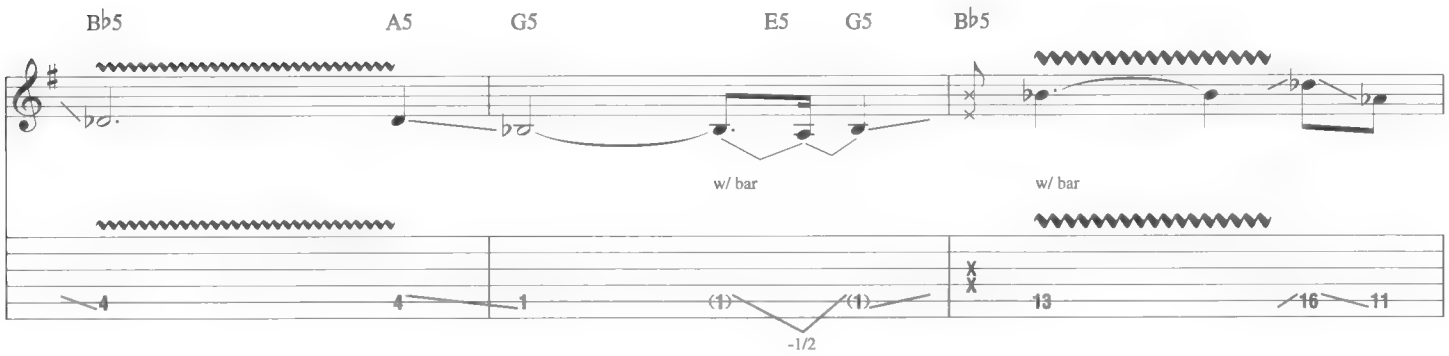
1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

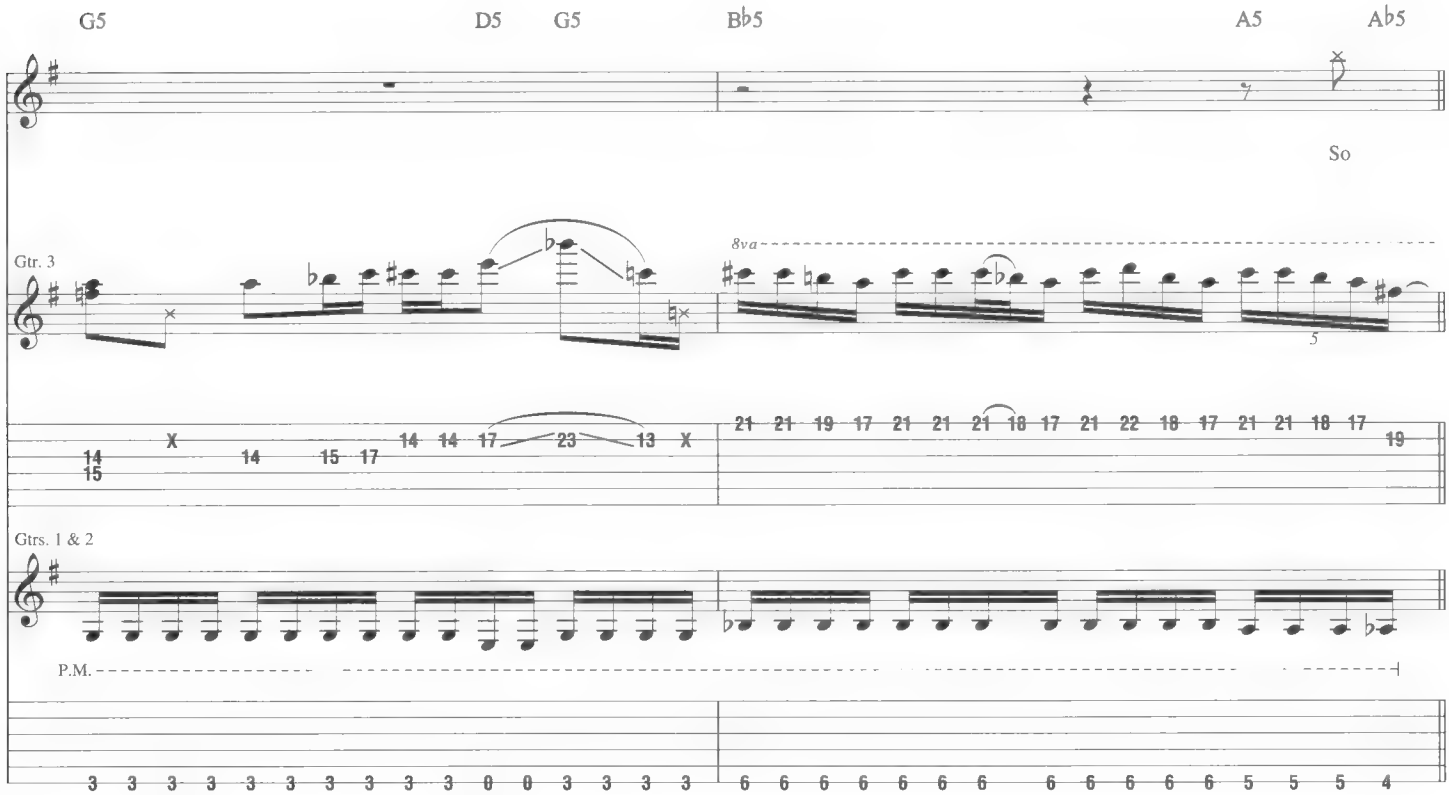

know that in the end I'm ex - pect - ed to pre - tend, but I
P.M.
1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4
3 3 3 3 3 3 1 3 4 4 4 4 5 5 5 5
can't re - late to your ver - bal id - i - o - cy.
P.M.
6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7
6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7
No one's in con - trol when the gov - ern - ment's the en - e -
Gtr. 3
8
Gtrs. 1 & 2
P.M.
6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7
6 6 6 6 6 6 4 6 7 7 7 7 6 6 6 6

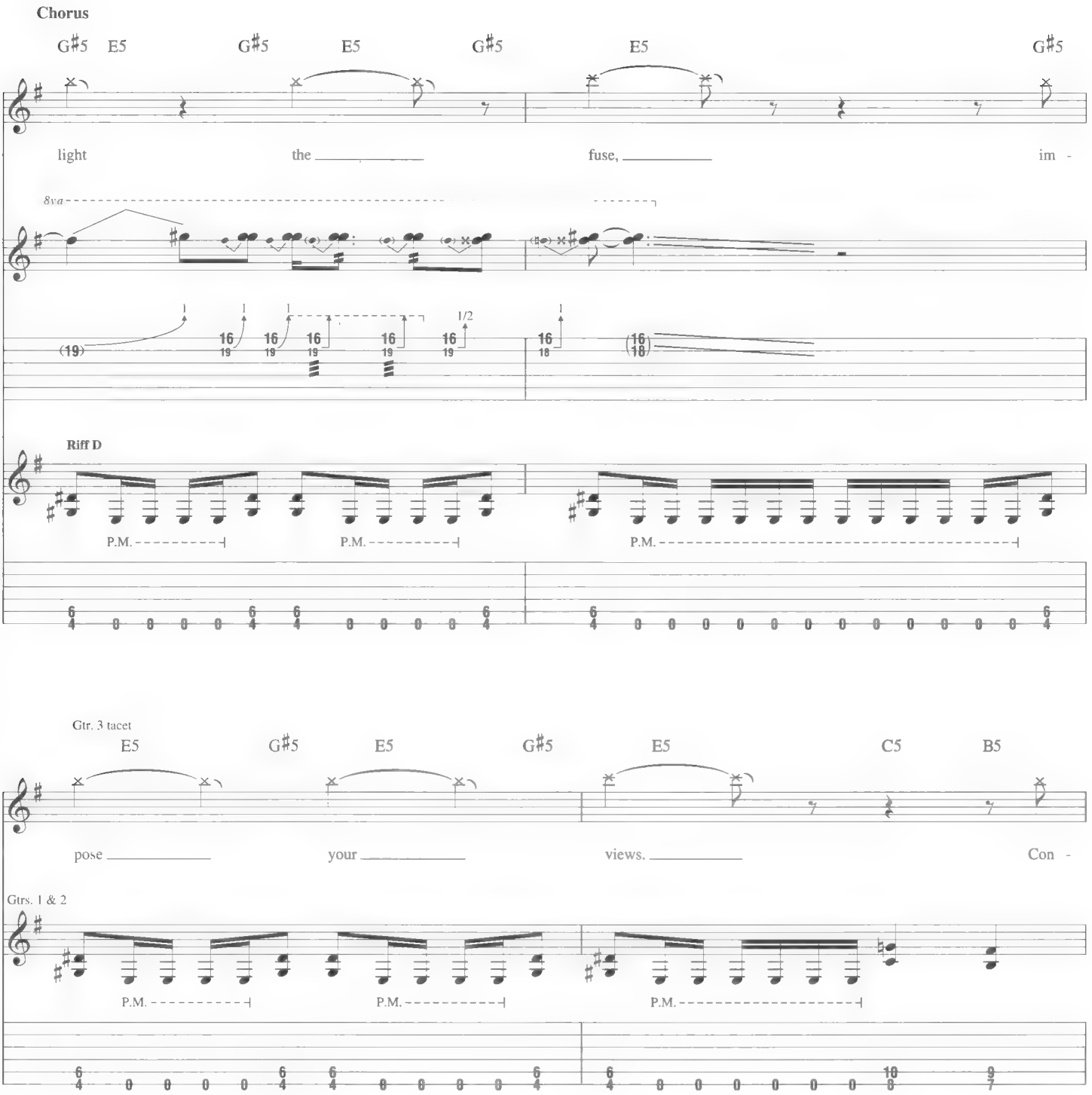
Guitar Solo

Gtrs. 1 & 2: w/ Riff B (1st 6 meas.)

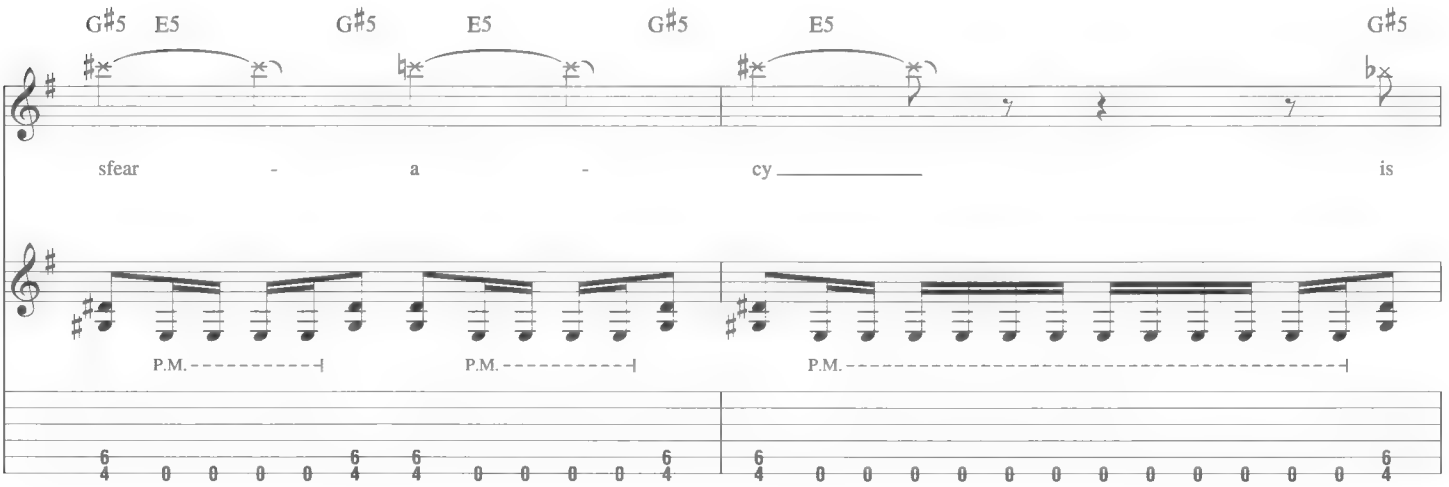


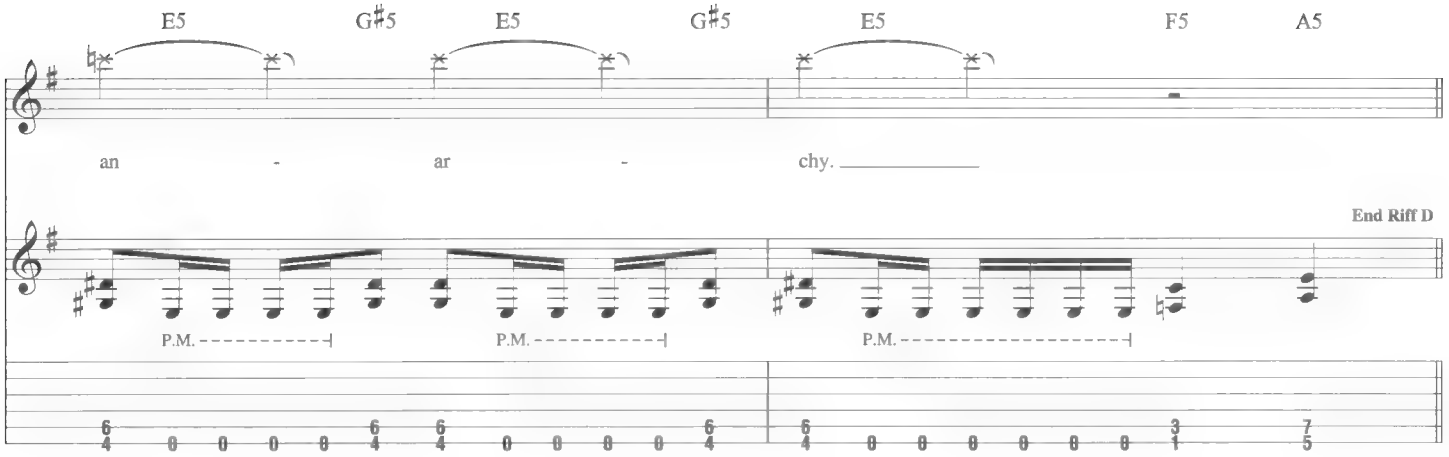




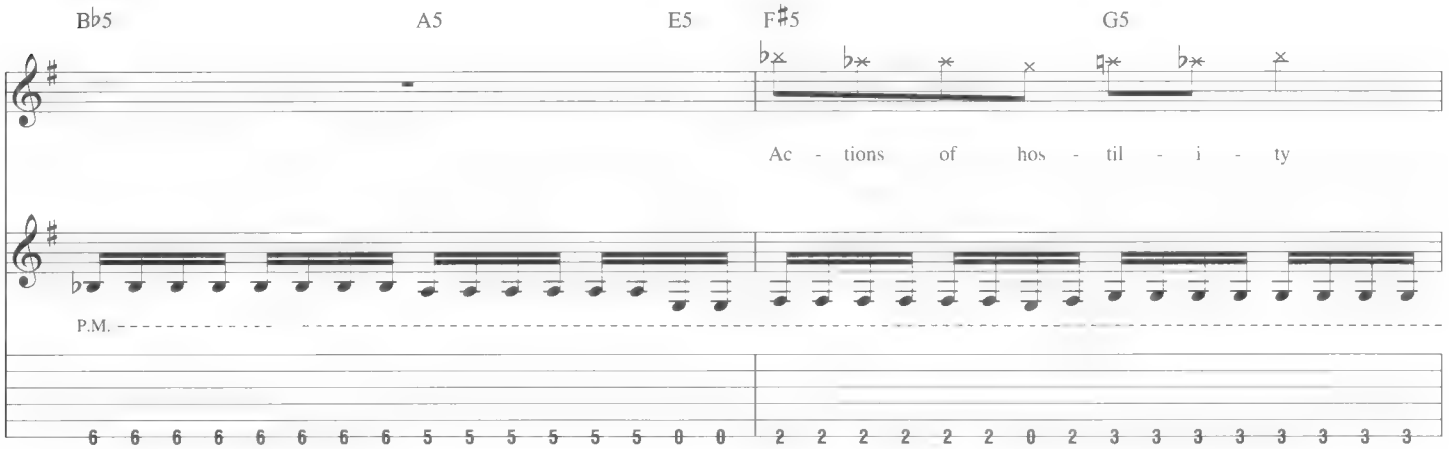

Chorus
G♯5 E5 G♯5 E5 G♯5 E5 G♯5
light the fuse, im -
8va
1/2
Riff D
P.M.
P.M.
P.M.

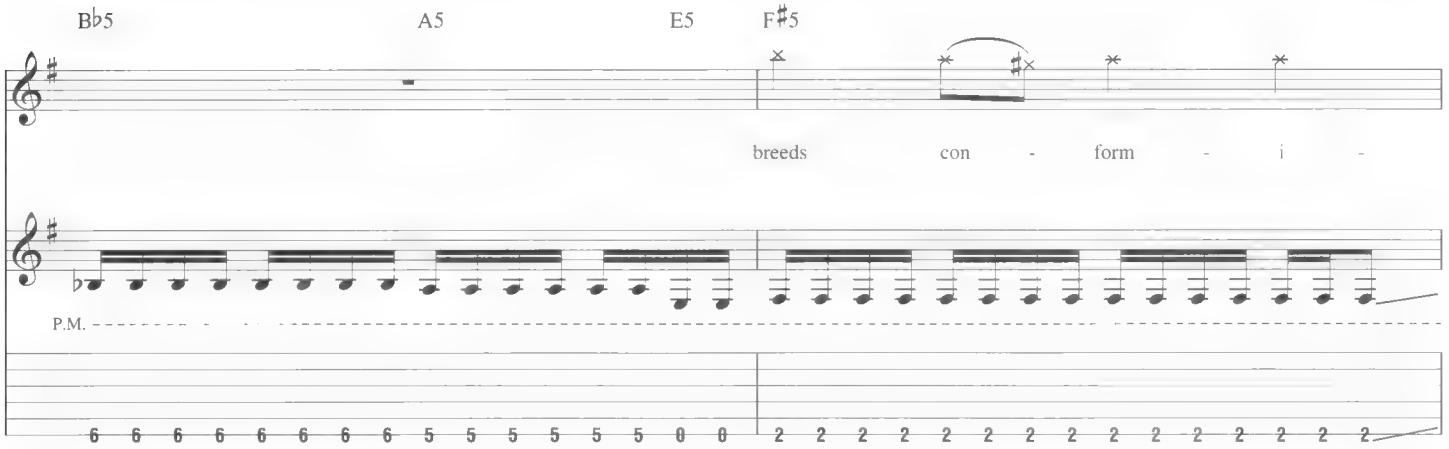
Gtr. 3 tacet
E5 G♯5 E5 G♯5 E5 C5 B5
pose your views. Con -
Gtrs. 1 & 2
P.M.
P.M.
P.M.

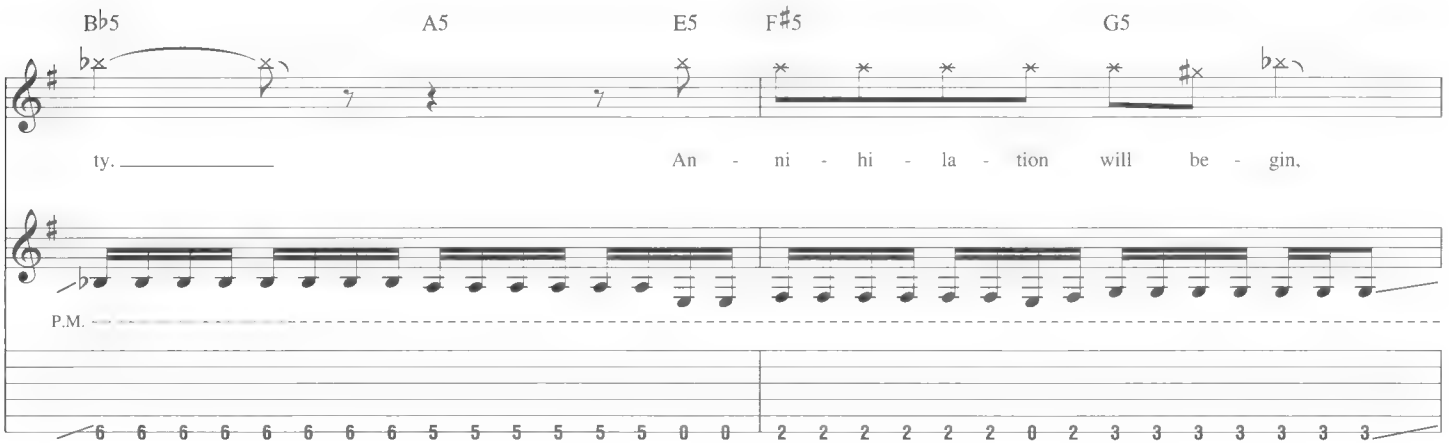

G♯5 E5 G♯5 E5 G♯5 E5 G♯5
sfear - a - cy is
P.M.
P.M.
P.M.

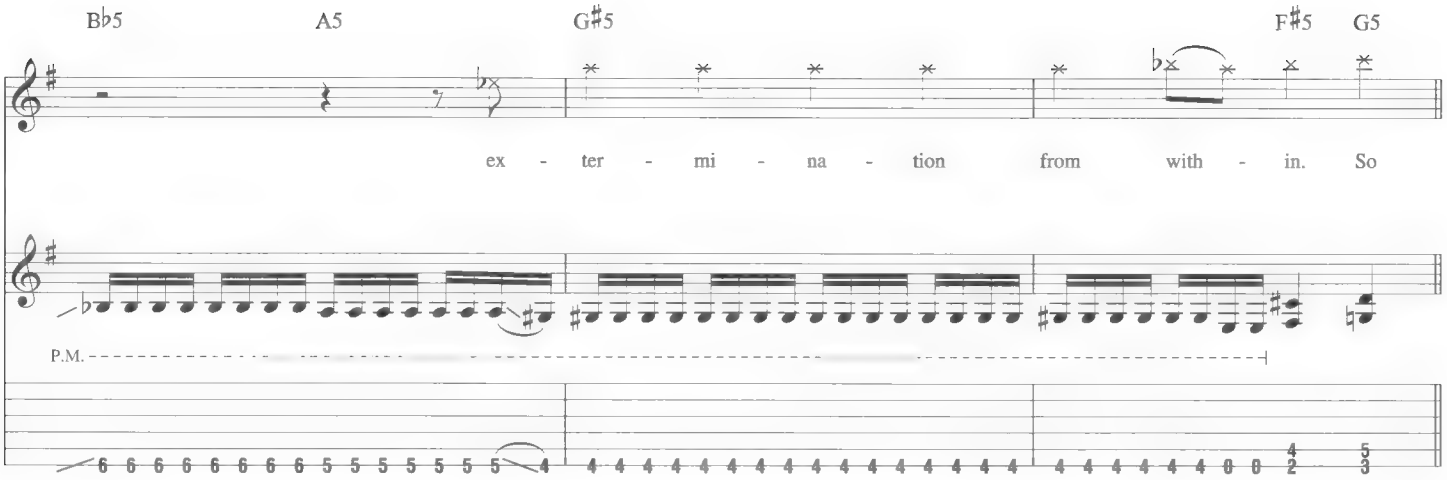

E5 G♯5 E5 G♯5 E5 F5 A5
an - ar - chy.
End Riff D
P.M. P.M. P.M.

Bridge


B♭5 A5 E5 F♯5 G5
Ac - tions of hos - til - i - ty
P.M.

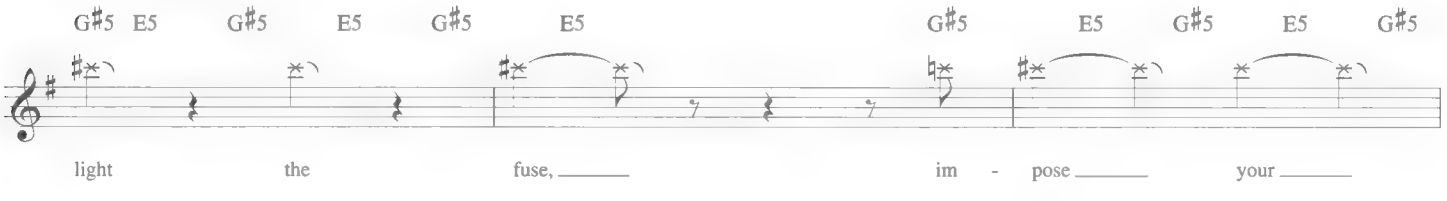

B♭5 A5 E5 F♯5
breeds con - form - i -
P.M.

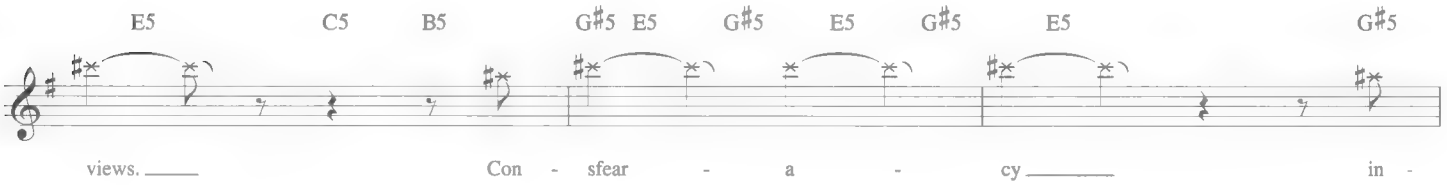

B♭5 A5 E5 F♯5 G5
ty.
An - ni - hi - la - tion will be - gin,
P.M.

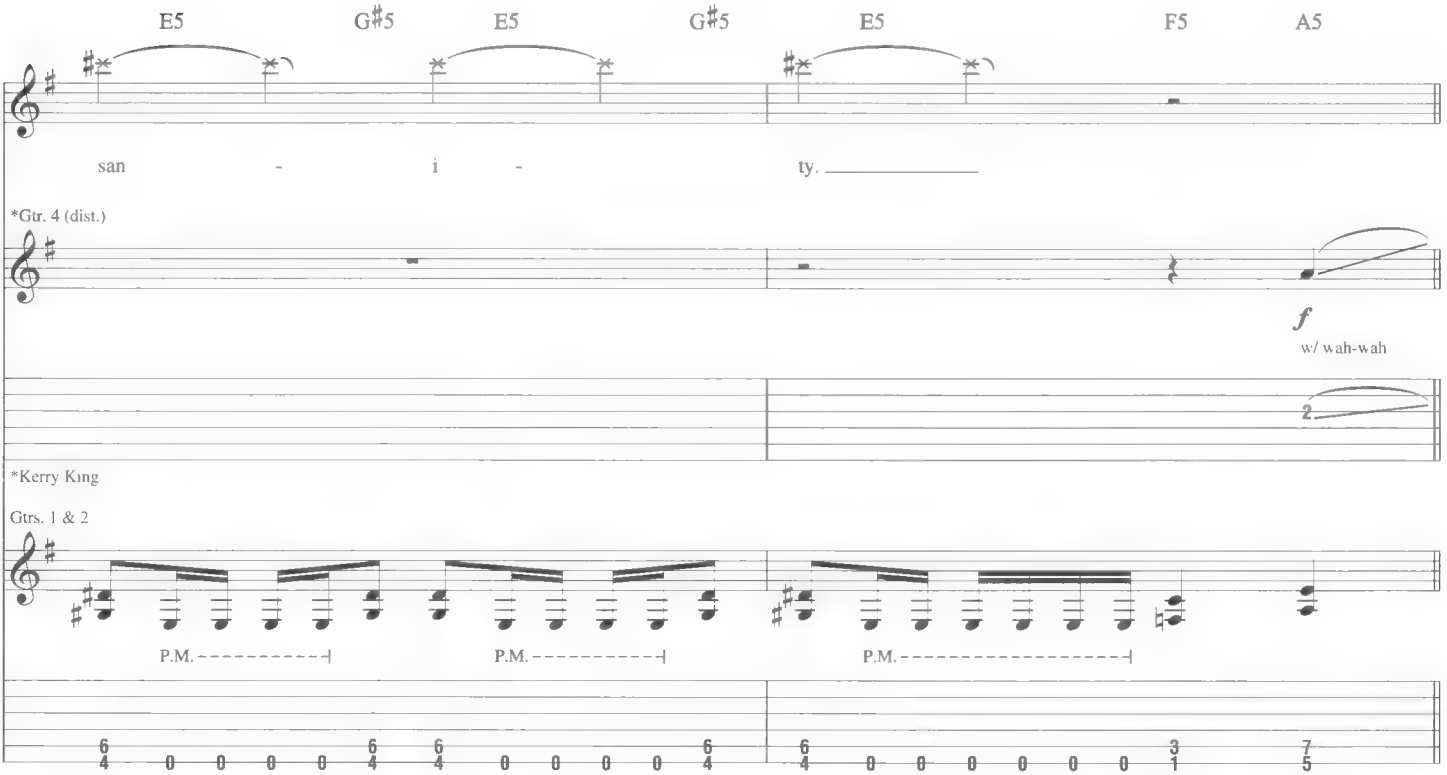


Chorus

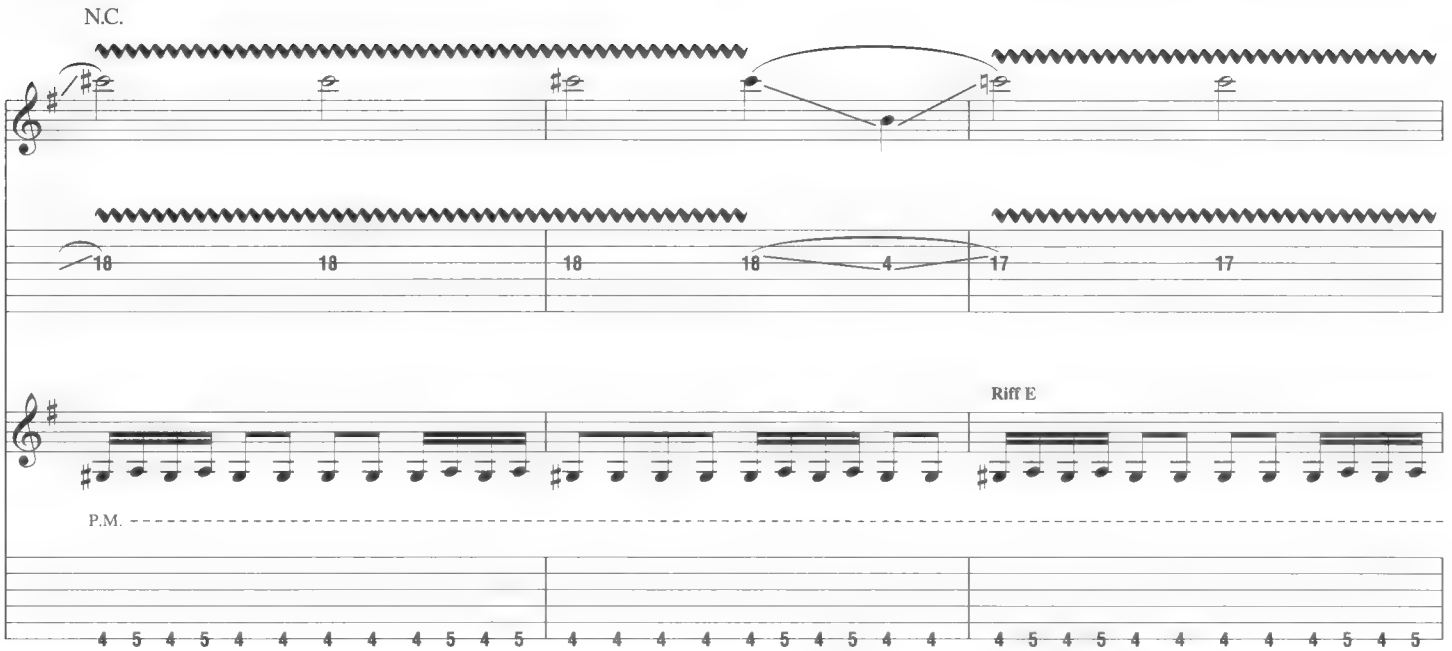
Gtrs. 1 & 2: w/ Riff D (1st 6 meas.)

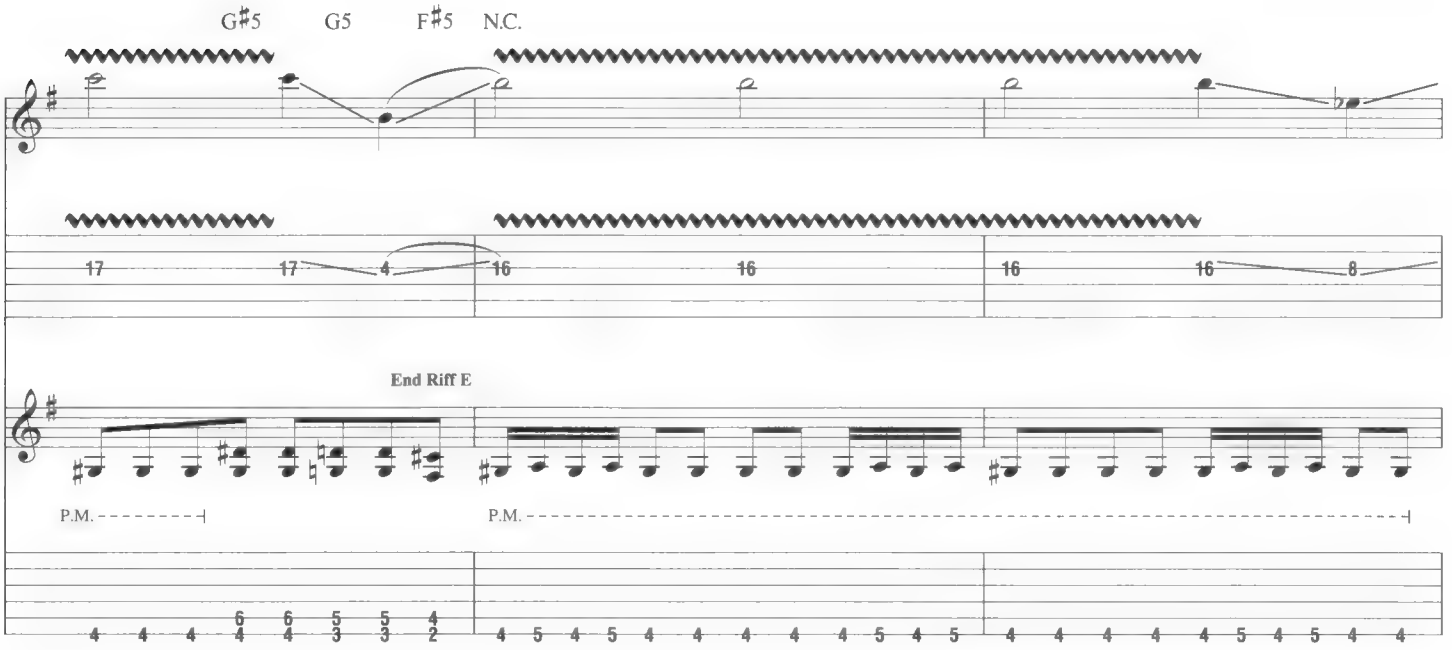


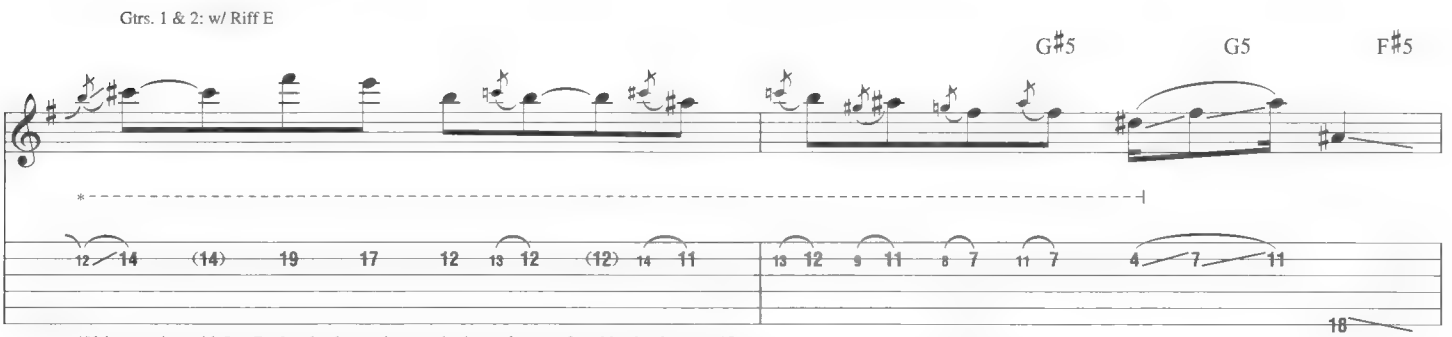




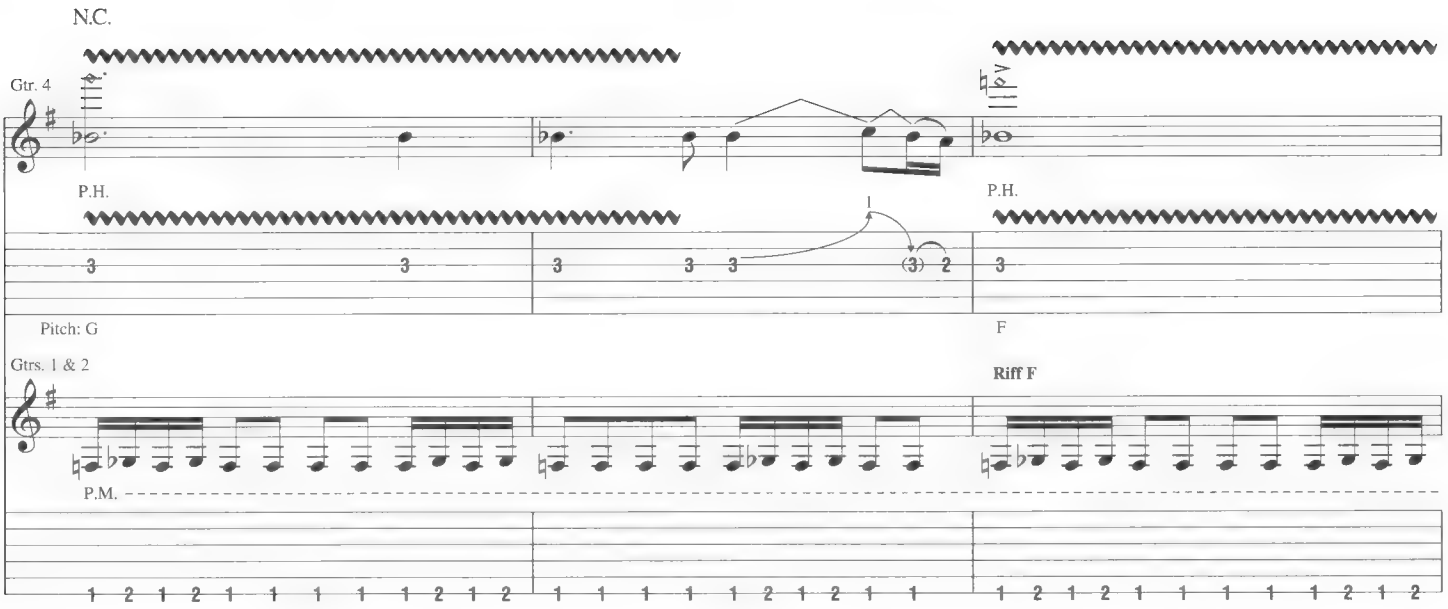
Guitar Solo
Half-time feel

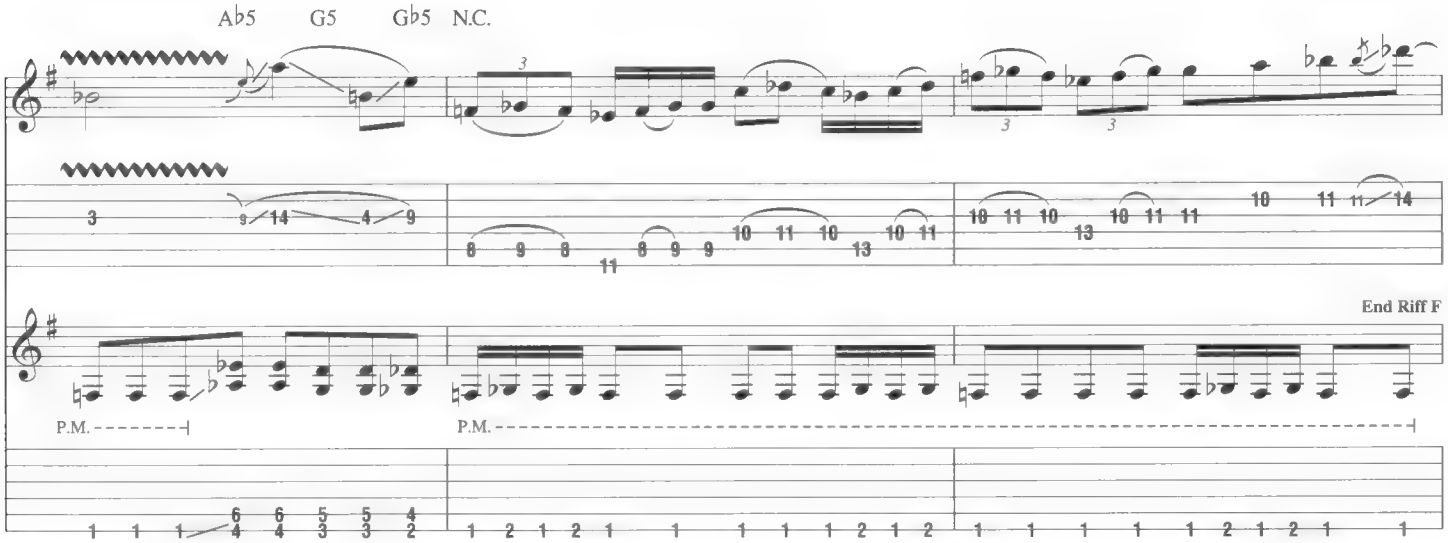




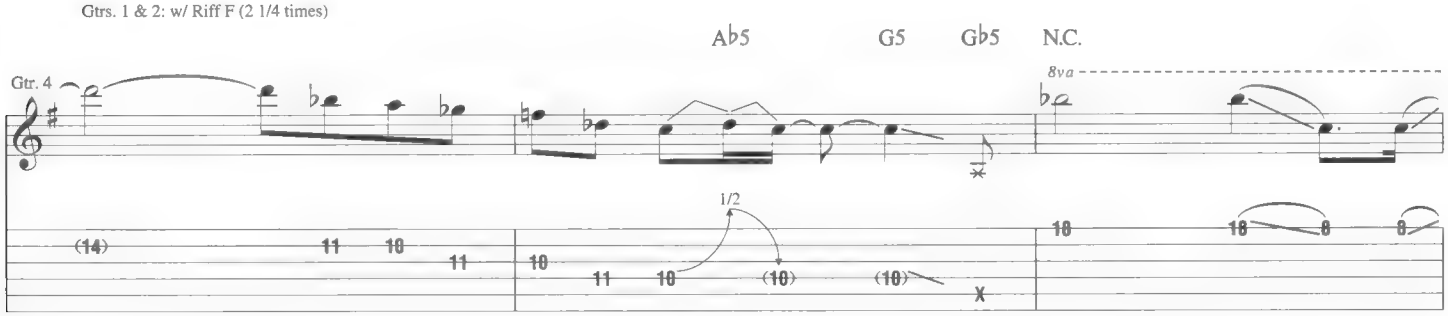


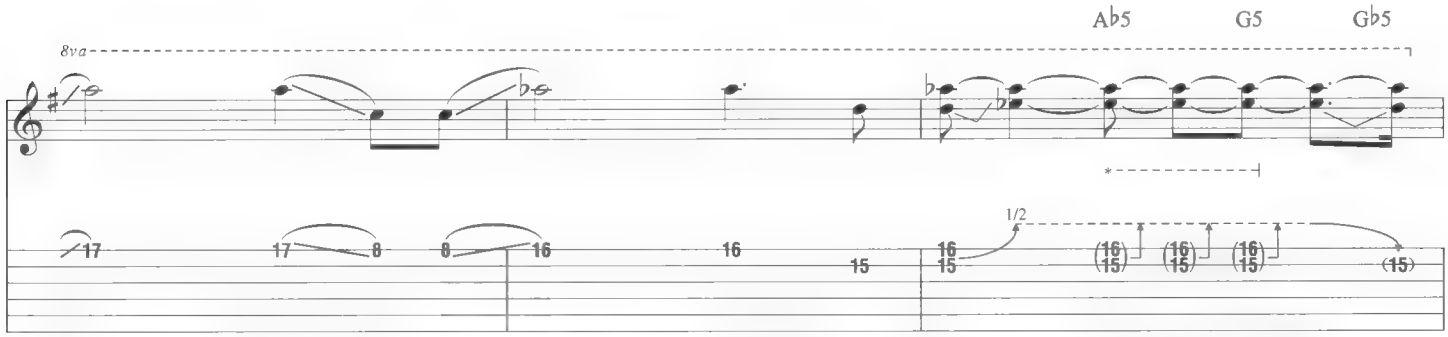
*Using a guitar with Les Paul style electronics, set rhythm volume to 0 and lead volume to 10.
Strike the string while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.



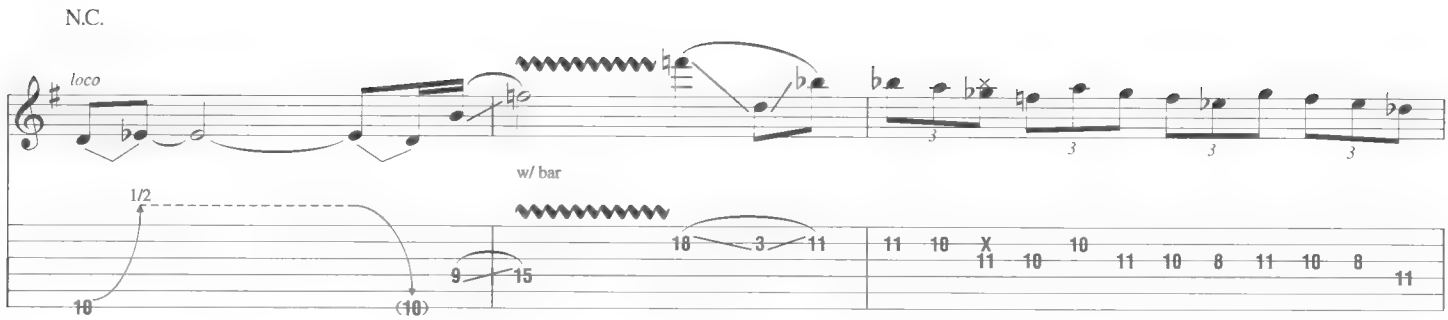


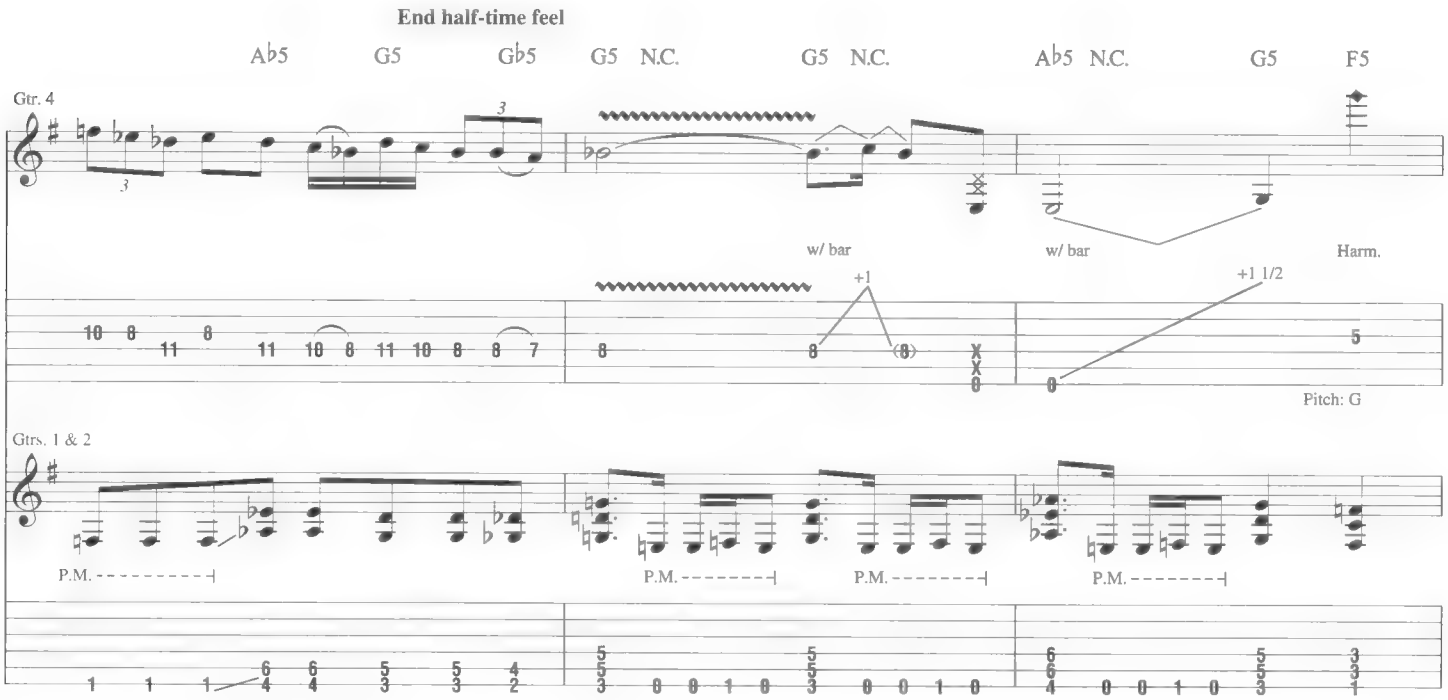
Gtrs. 1 & 2: w/ Riff F (2 1/4 times)

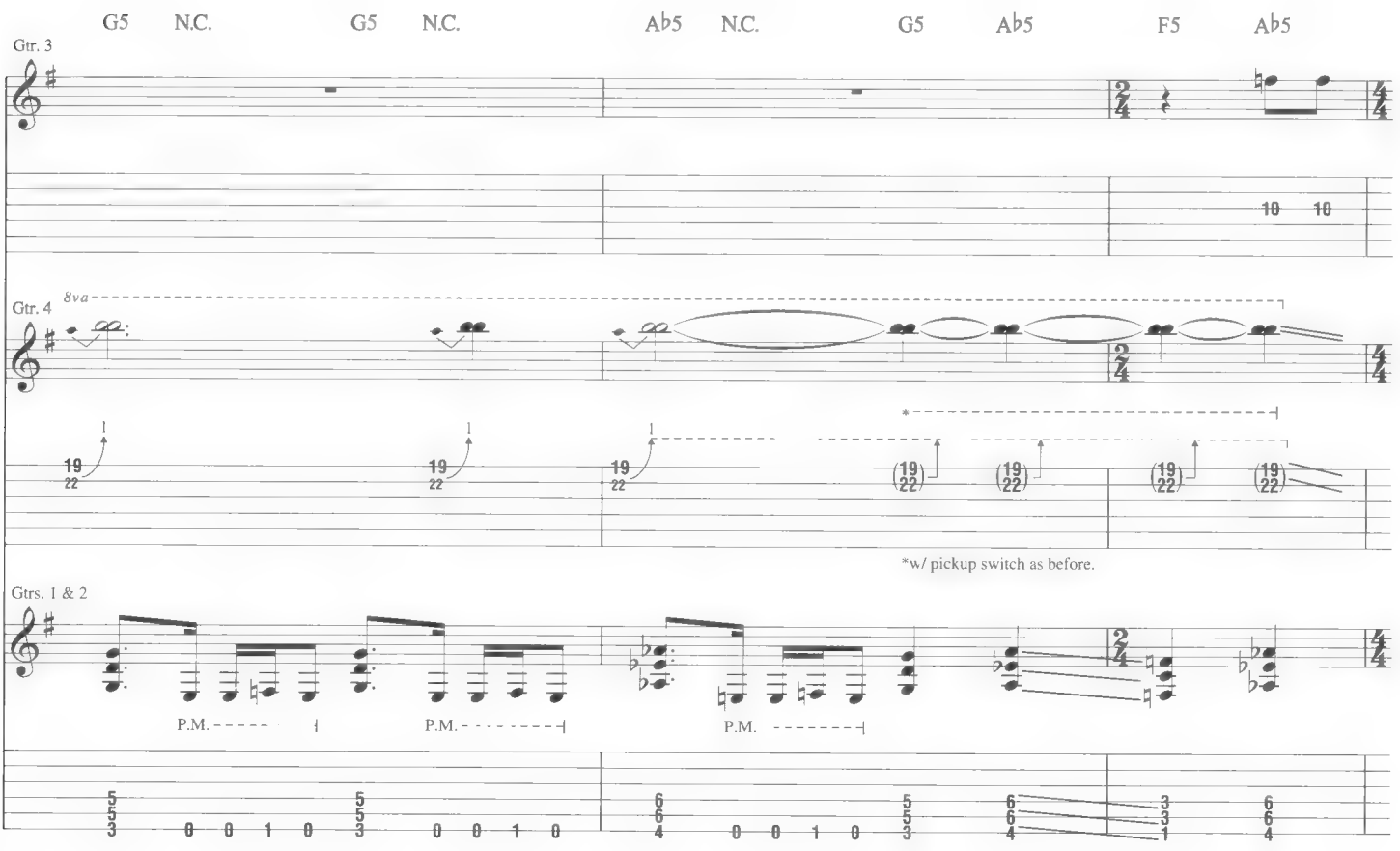




*w/ pickup switch as before.


N.C.
loco
w/ bar
1/2


End half-time feel
Ab5 G5 Gb5 G5 N.C. G5 N.C. Ab5 N.C. G5 F5
Gtr. 4
w/ bar
w/ bar
Harm.
+1
+1 1/2
Pitch: G
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.


G5 N.C. G5 N.C. Ab5 N.C. G5 Ab5 F5 Ab5
Gtr. 3
Gtr. 4
8va
*w/ pickup switch as before.
Gtrs. 1 & 2
P.M.
P.M.
P.M.

Gtrs. 1 & 2: w/ Riff B
Gtr. 4 tacet

G5 E5 G5 B♭5 G5 E5 G5

Gtr. 3

B♭5 A5 G5 E5 G5 B♭5

P.M. P.M.

G5 E5 G5 B♭5 C5 B♭5 A5 A♭5 G5

2. I need to

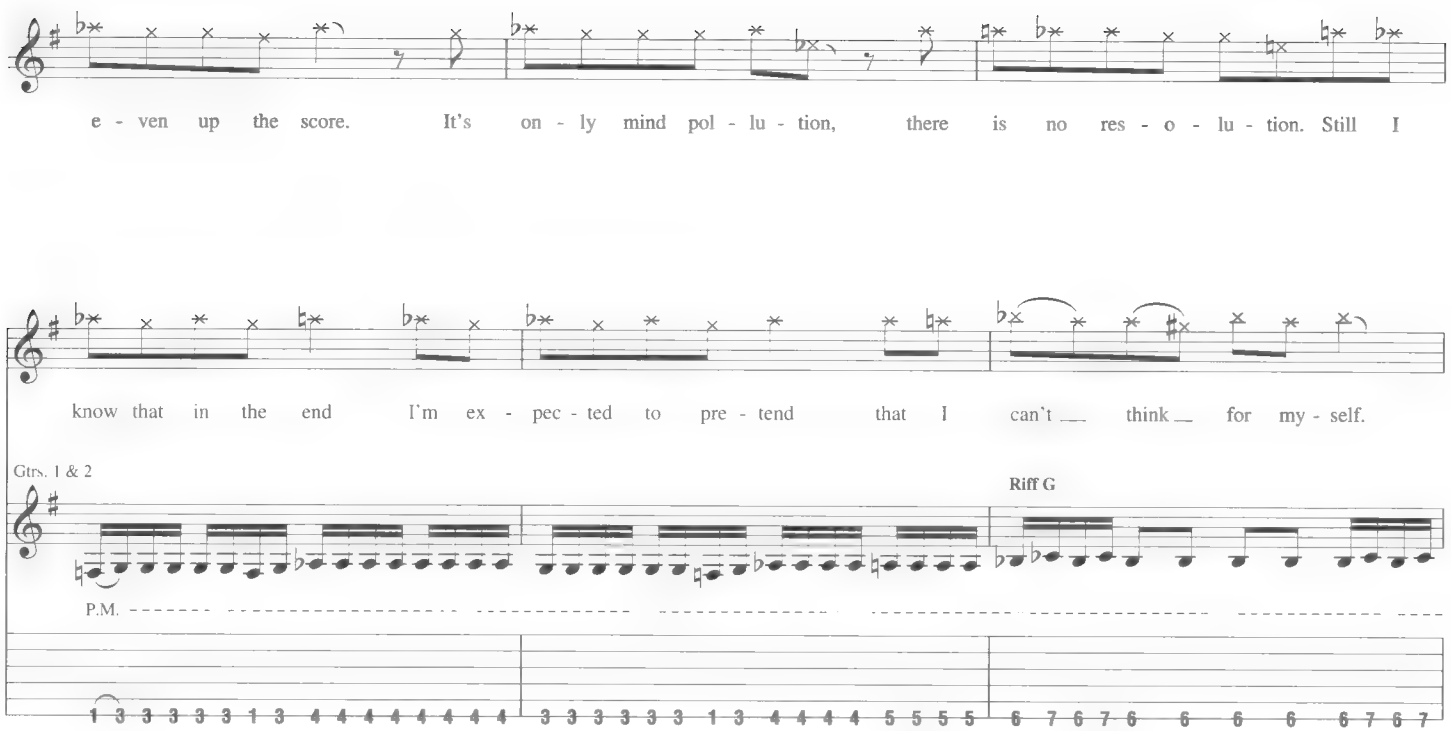
1/2 1/2 1/2 1/2 1/2

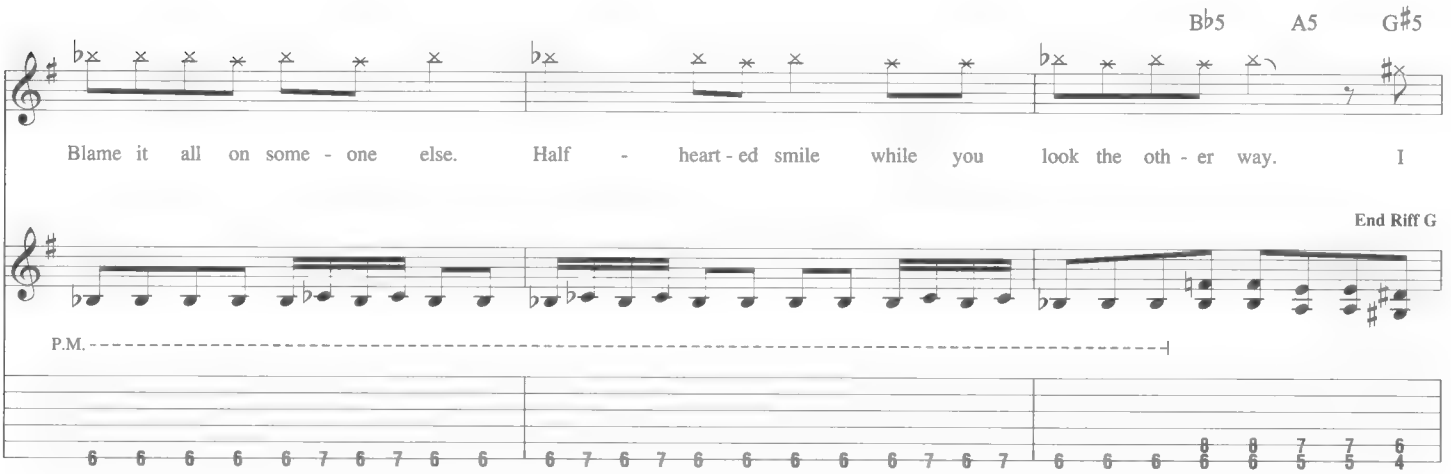
Verse

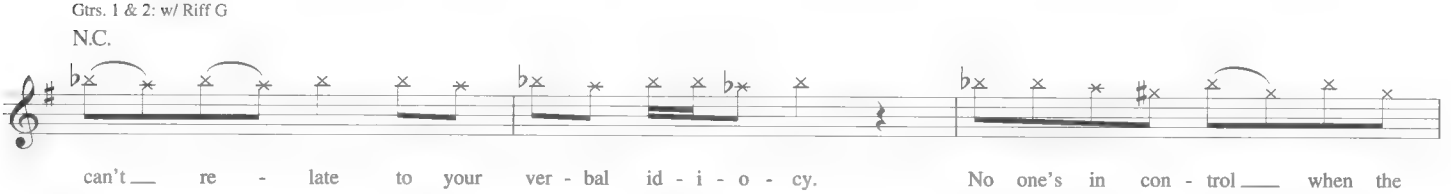
Gtrs. 1 & 2: w/ Riff C
Gtr. 3 tacet

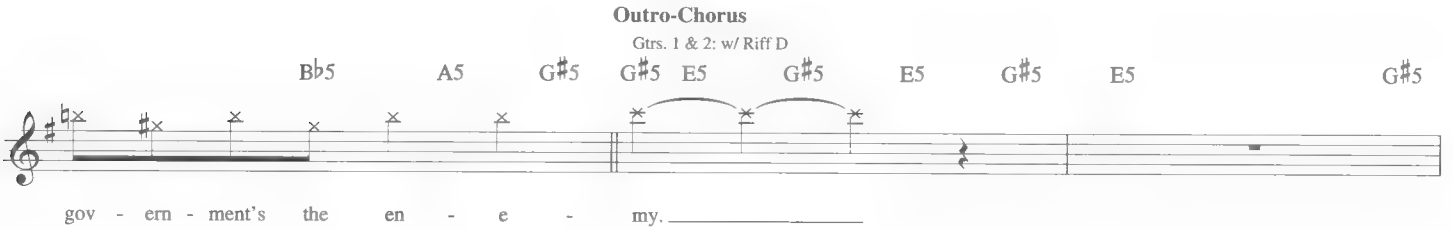
N.C.

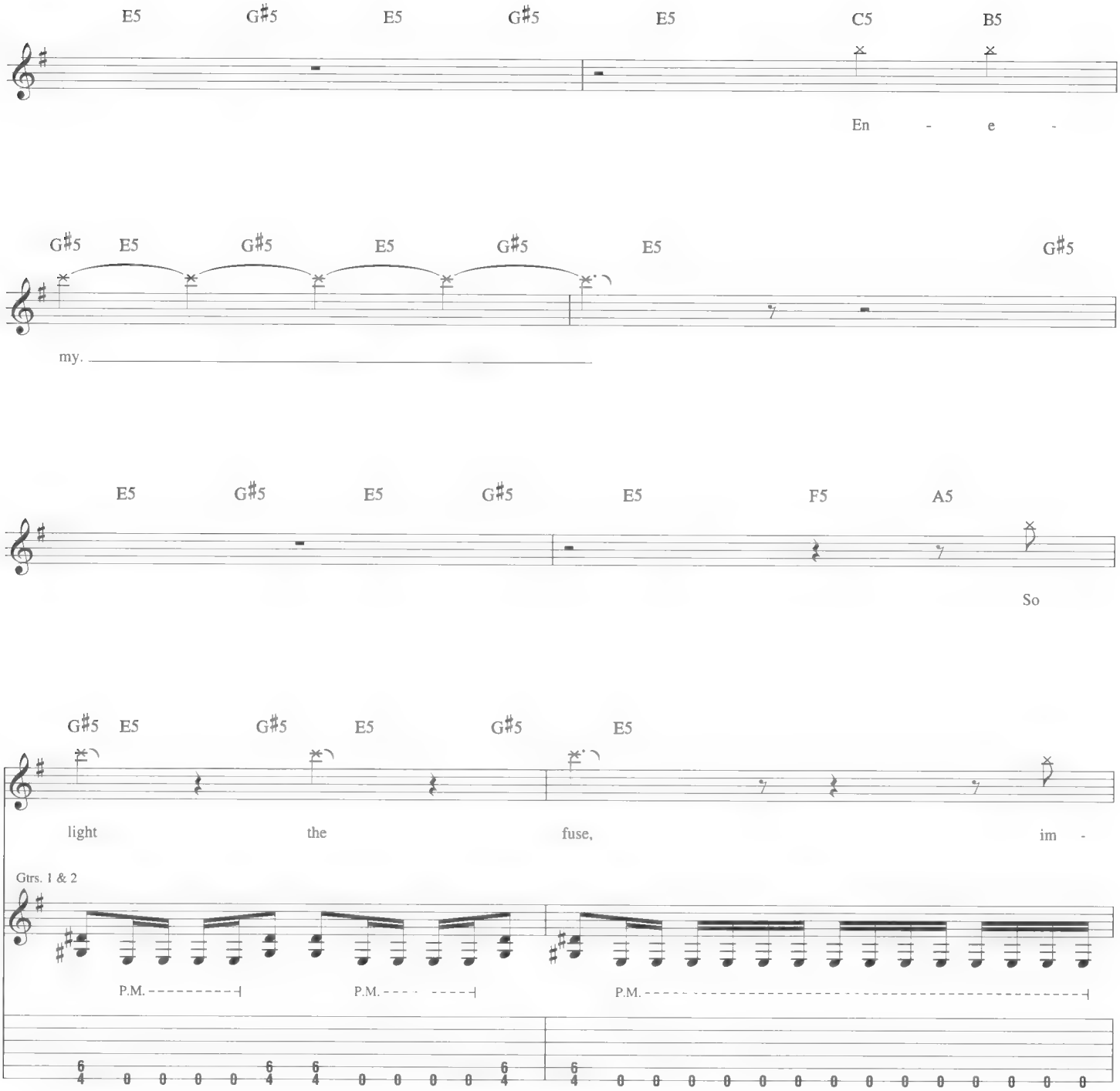
re - de - fine how I see the world to - day. Seems that all the war did - n't

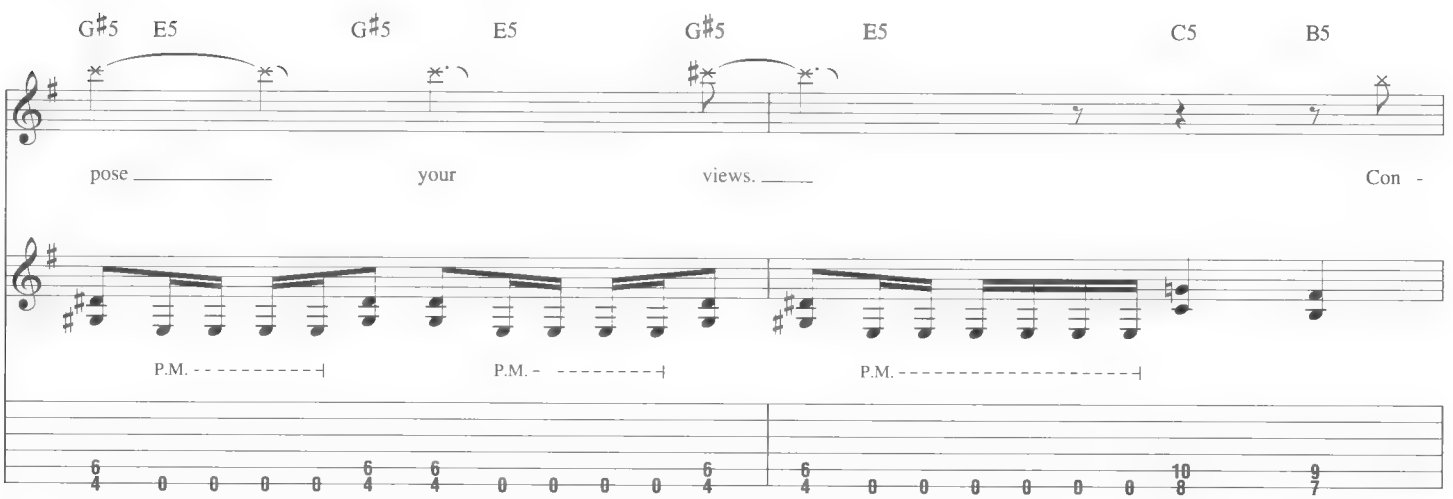

e - ven up the score. It's on - ly mind pol - lu - tion, there is no res - o - lu - tion. Still I
know that in the end I'm ex - pec - ted to pre - tend that I can't think for my - self.
Gtrs. 1 & 2
Riff G
P.M.

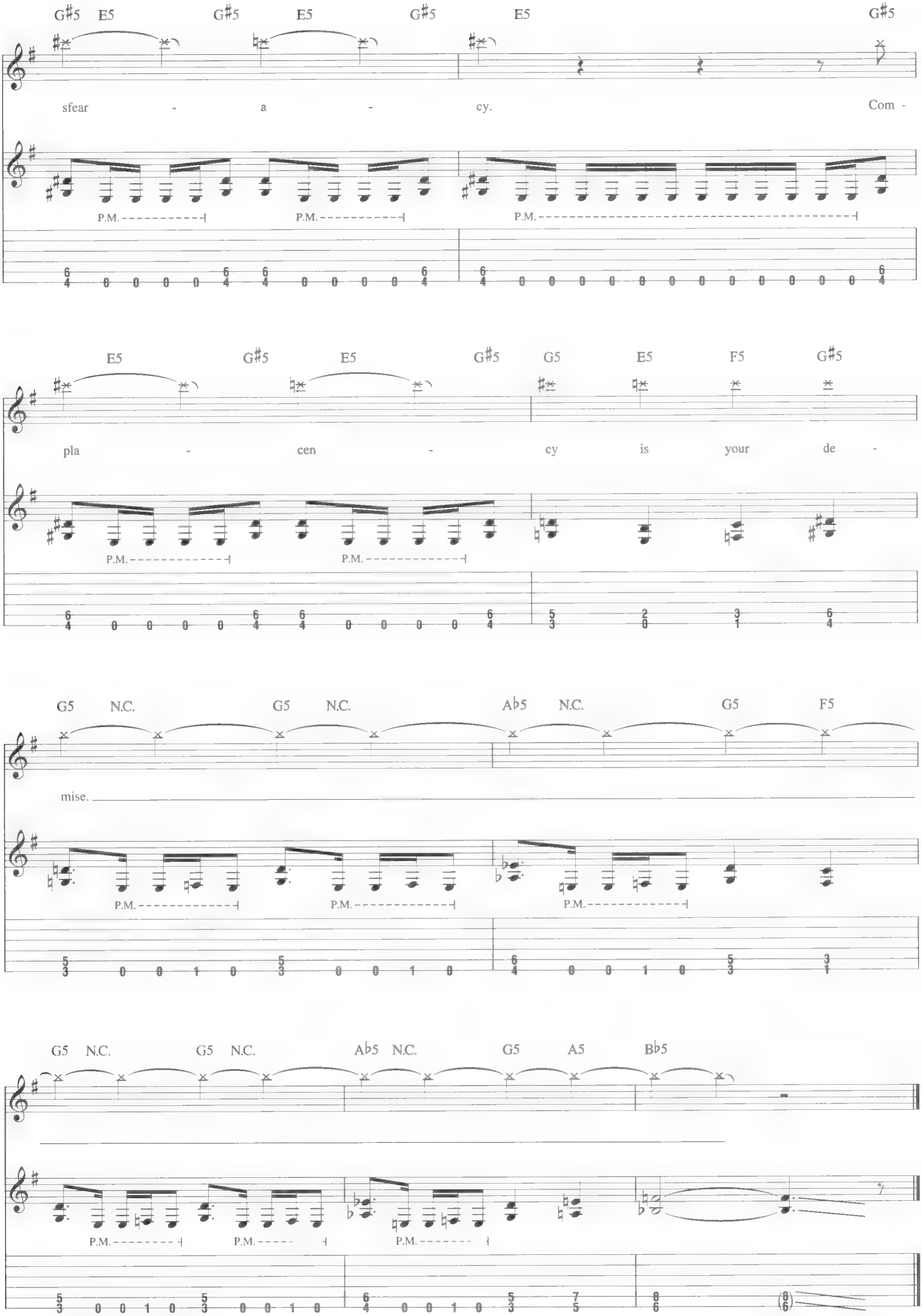

B♭5 A5 G♯5
Blame it all on some - one else. Half - heart - ed smile while you look the oth - er way. I
End Riff G
P.M.


Gtrs. 1 & 2: w/ Riff G
N.C.
can't re - late to your ver - bal id - i - o - cy. No one's in con - trol when the


Outro-Chorus
Gtrs. 1 & 2: w/ Riff D
B♭5 A5 G♯5 G♯5 E5 G♯5 E5 G♯5 E5 G♯5
gov - ern - ment's the en - e - my.


E5 G♯5 E5 G♯5 E5 C5 B5
En - e -
G♯5 E5 G♯5 E5 G♯5 E5 G♯5
my.
E5 G♯5 E5 G♯5 E5 F5 A5
So
G♯5 E5 G♯5 E5 G♯5 E5
light the fuse, im -
Gtrs. 1 & 2
P.M.
P.M.
P.M.


G♯5 E5 G♯5 E5 G♯5 E5 C5 B5
pose your views. Con -
P.M.
P.M.
P.M.


G♯5 E5 G♯5 E5 G♯5 E5 G♯5
sfear - a - cy. Com -
P.M.
E5 G♯5 E5 G♯5 G5 E5 F5 G♯5
pla - cen - cy is your de -
P.M.
G5 N.C. G5 N.C. A♭5 N.C. G5 F5
mise.
P.M.
G5 N.C. G5 N.C. A♭5 N.C. G5 A5 B♭5
P.M.

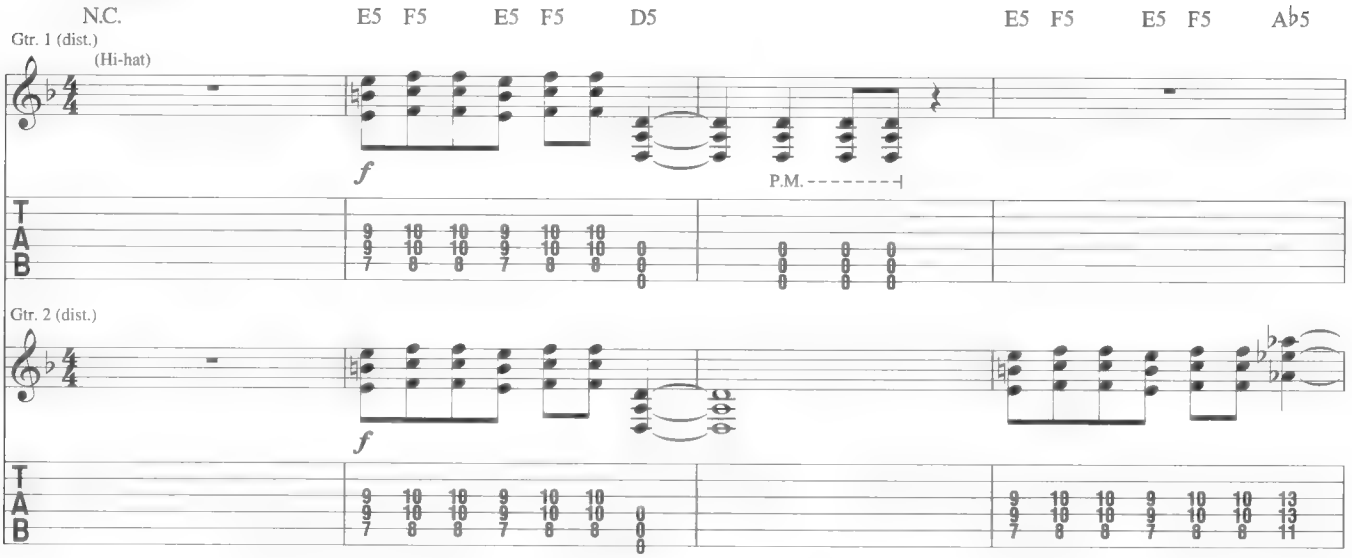
Catatonic

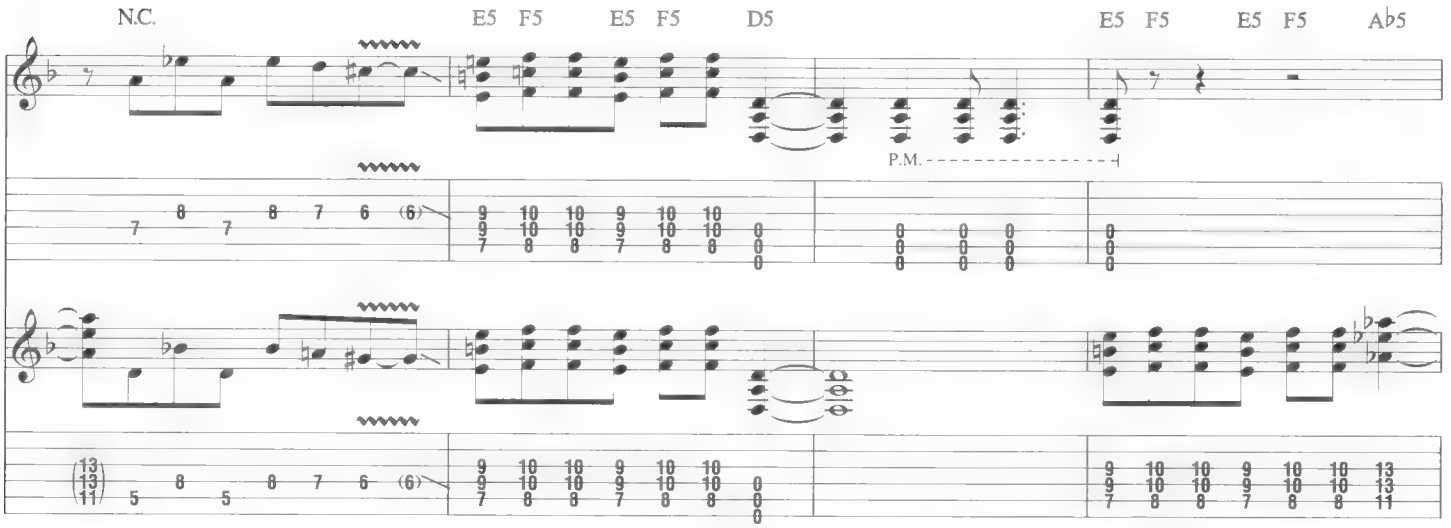
Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

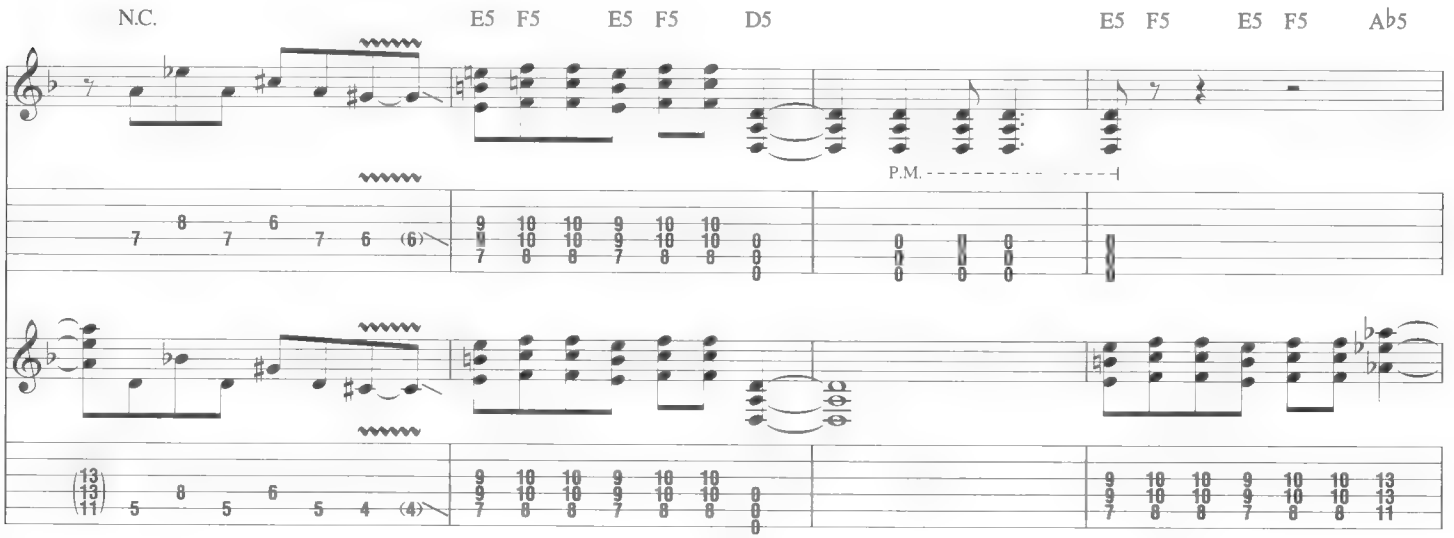
Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Moderately fast ♩ = 155







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N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 *Dbsus2 Csus2 Bsus2

*Chord symbols reflect overall harmony.

Half-time feel

D5 Eb5

Rhy. Fig. 1

**Gtrs. 1 & 2

**Composite arrangement

D5 Eb5 D5 Eb5

End Rhy. Fig. 1

𝄋 Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 3: w/ Fill 1

D5 Eb5

1. Fear_ is just in - ter - pre - ta - tion, feeds ___ my mo - ti - va - tion.
2. Vi - sions of de - cap - i - ta - tion, my men - tal mas - tur - ba - tion.

Fill 1

Gtr. 3

w/ bar P.S.

-1/2 -1 -1 1/2 -2

D5 E♭5 D5 E♭5

Our time to - geth - er is a blood - bath of se - ren - i - ty.
I try to res - ur - rect your con - scious - ness, your in - tel - lect.

D5 E♭5

Plead no more, there's no con - fus - ing the fi - na - le.
Once so pure, your pain ex - cites and it tests me.

End half-time feel

D5 E♭5 D5 E♭5

Ex - ci - ta - tion,

my ran - cid pas - sion is e - lec - tri - fied. Ac -
the emp - ty stare e - mit - ting from your eyes. Em -

𝄋 𝄋 Bridge

3rd time, Gtr. 4: w/ Fill 2

F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 F5 E5 D5 F5 E5 D5 F5 E5 D5

cept this,
brace it,
cept this,

my re - li - gion of tor

Gtrs. 1 & 2

P.M.

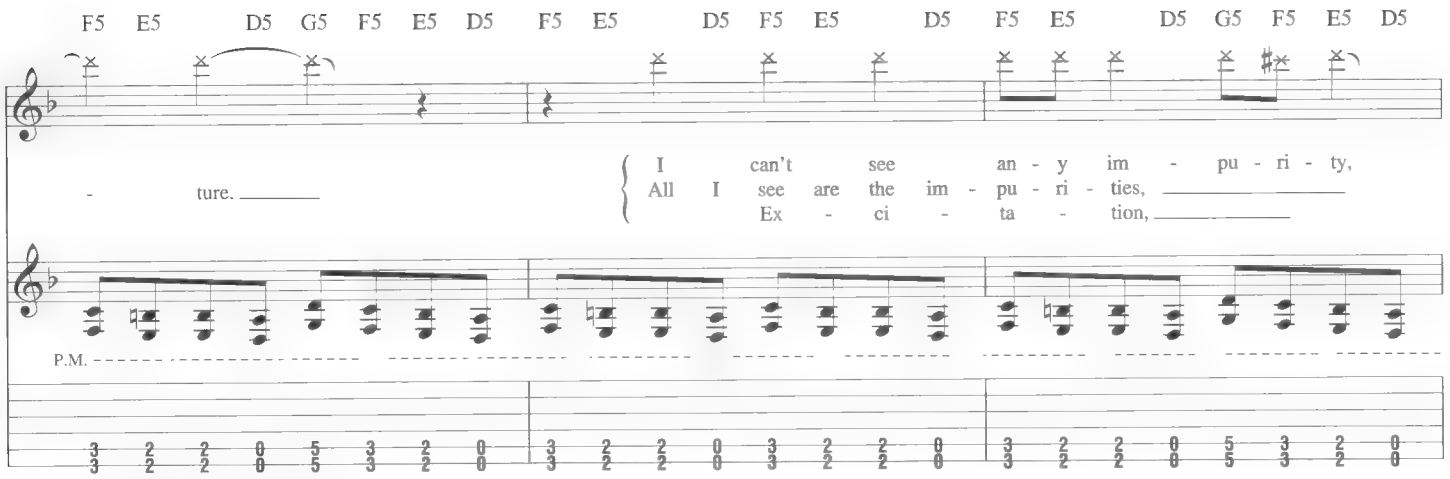
3 2 2 0 3 2 2 0 3 2 2 0 5 3 2 0 3 2 2 0 3 2 2 0

Fill 2

Gtr. 4

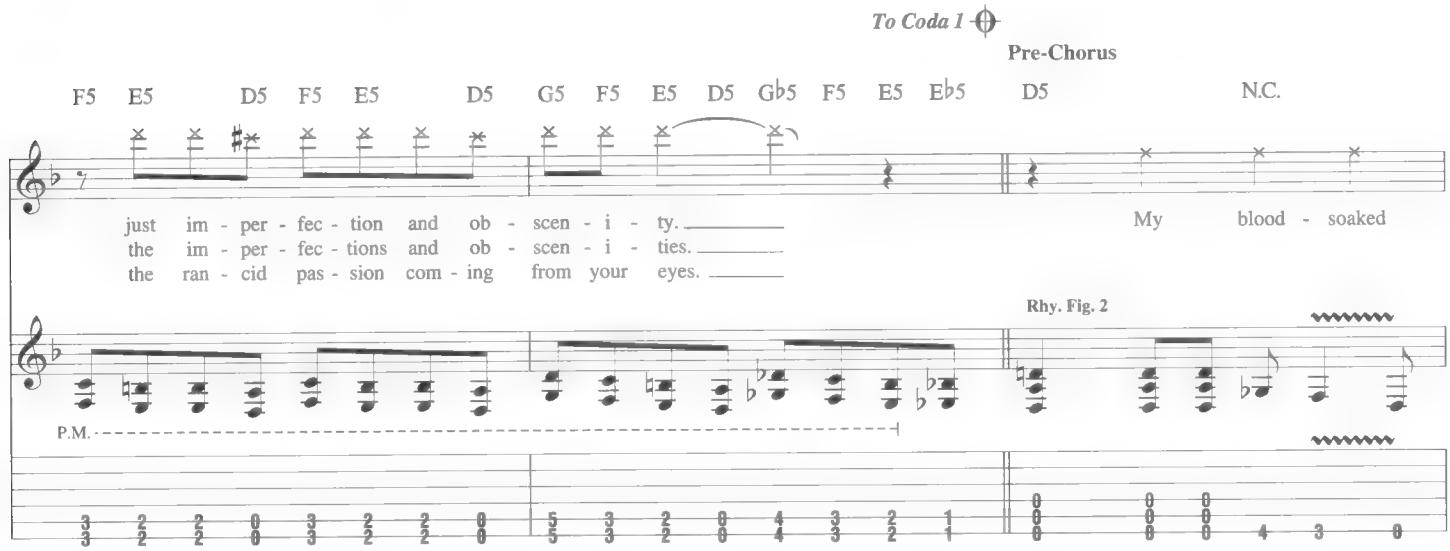
grad. bend

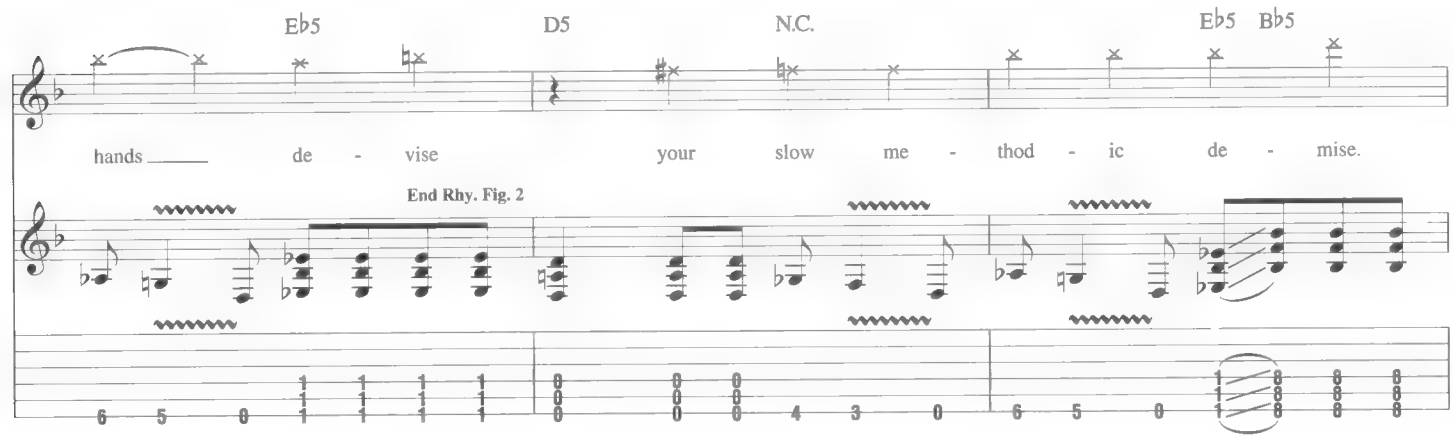
15 14 (14) (15 14)

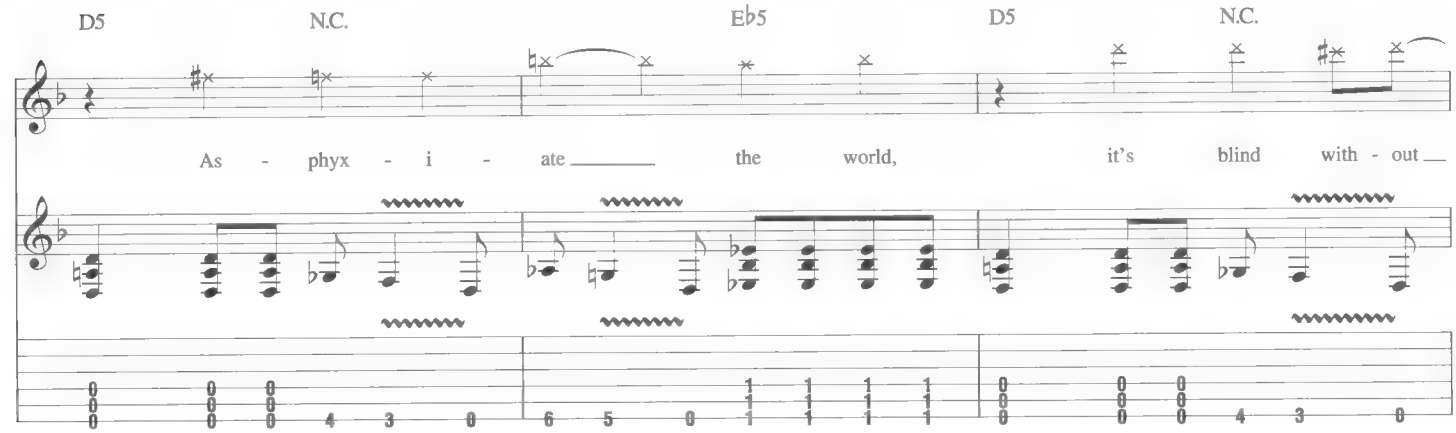


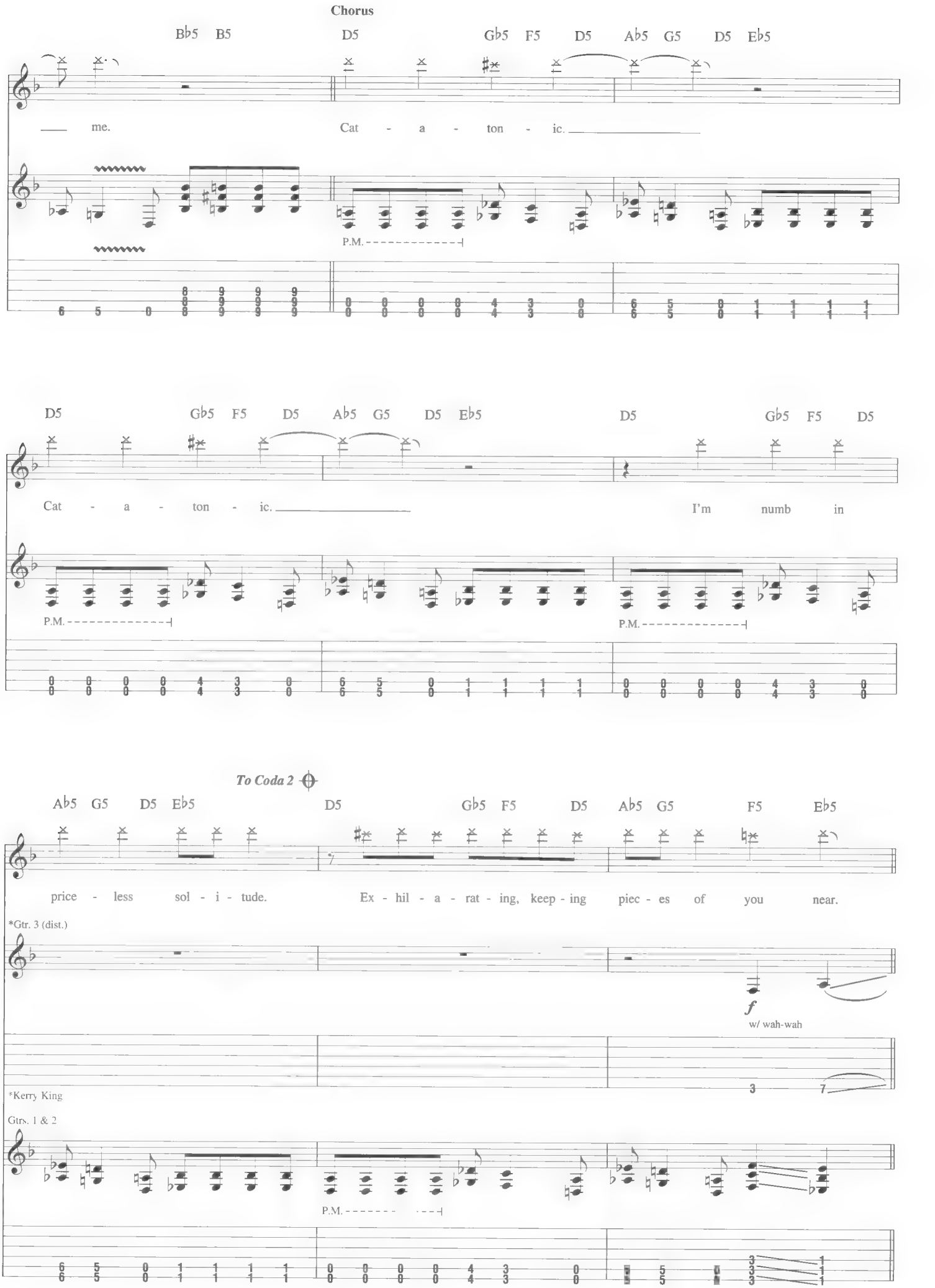
To Coda 1

Pre-Chorus



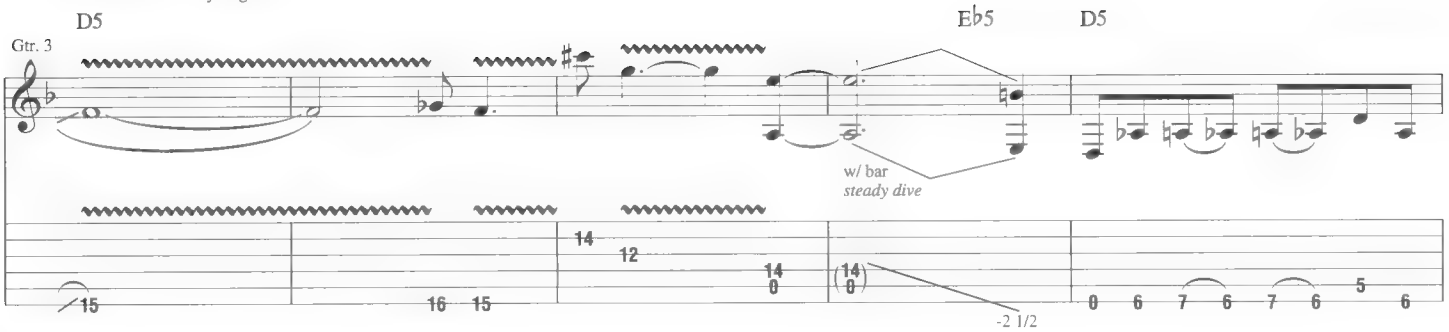




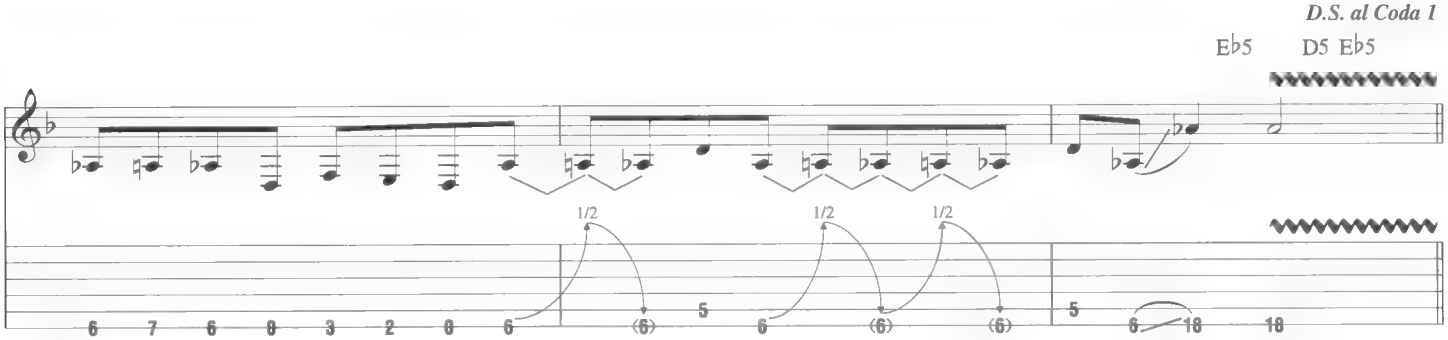

Chorus
B♭5 B5 D5 G♭5 F5 D5 A♭5 G5 D5 E♭5
me. Cat - a - ton - ic.
P.M.
D5 G♭5 F5 D5 A♭5 G5 D5 E♭5 D5 G♭5 F5 D5
Cat - a - ton - ic. I'm numb in
P.M. P.M.
To Coda 2
A♭5 G5 D5 E♭5 D5 G♭5 F5 D5 A♭5 G5 F5 E♭5
price - less sol - i - tude. Ex - hil - a - rat - ing, keep - ing piec - es of you near.
*Gtr. 3 (dist.)
f
w/ wah-wah
*Kerry King
Gtrs. 1 & 2
P.M.

Guitar Solo
Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

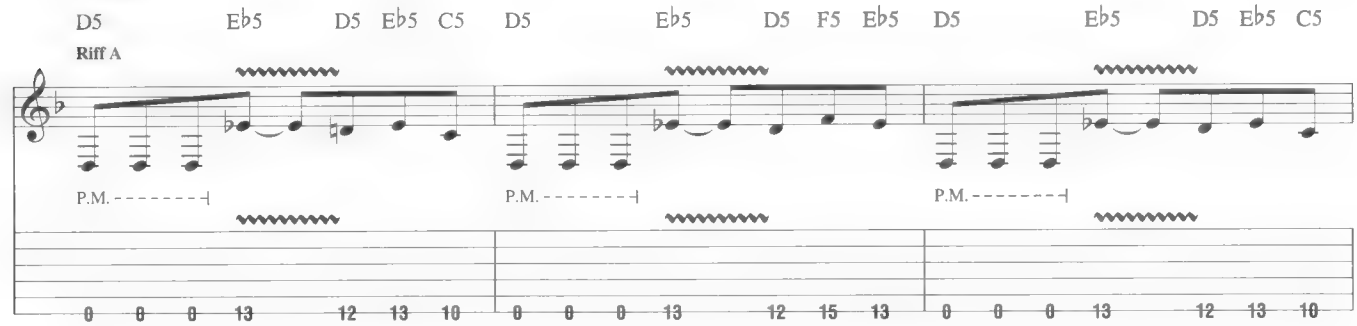


D.S. al Coda 1

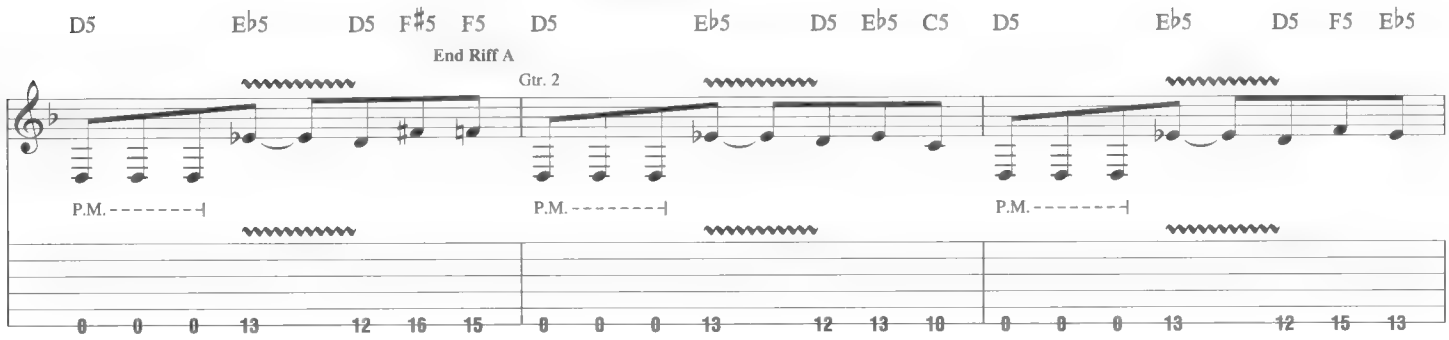


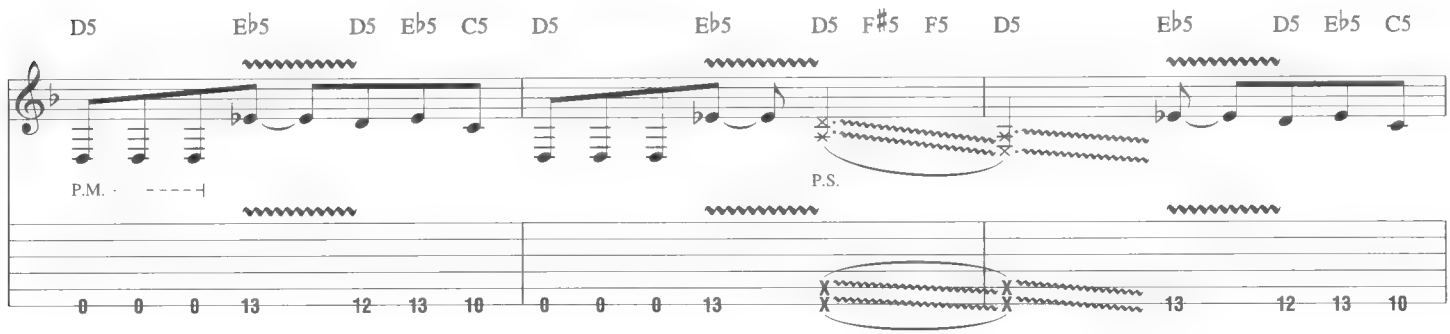
Coda 1

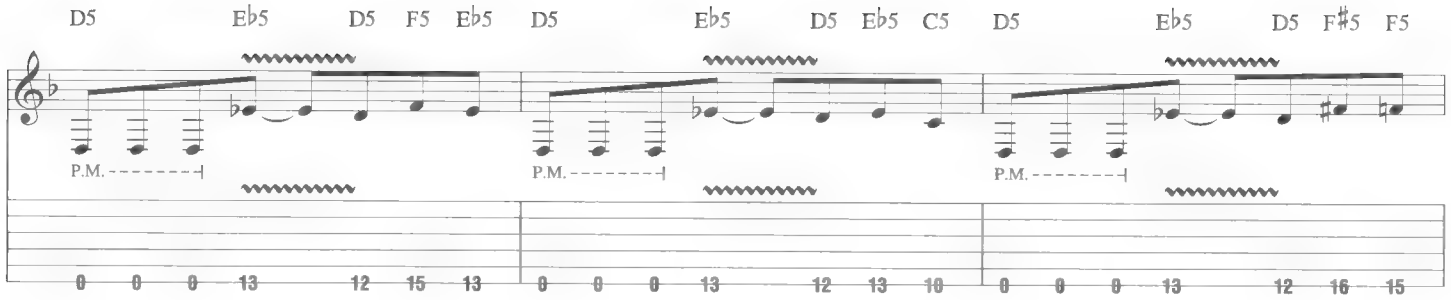
Interlude

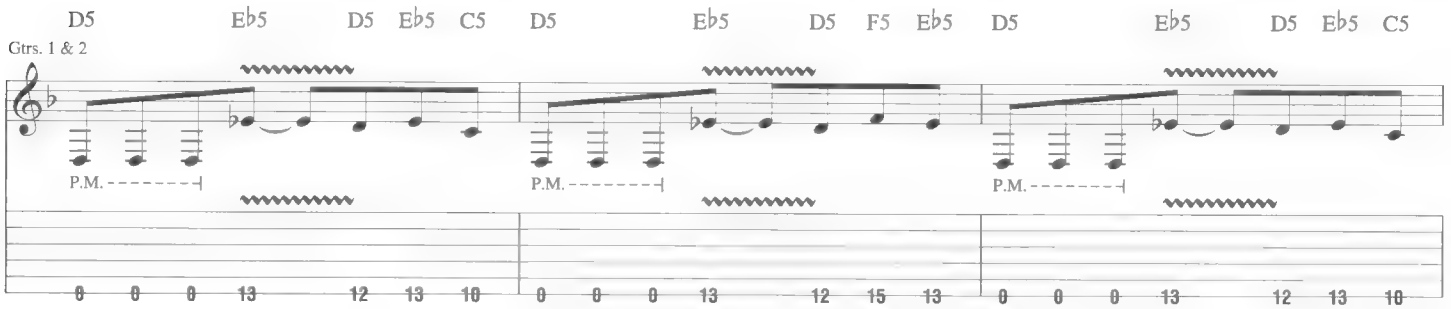


Gtr. 1: w/ Riff A (2 times)

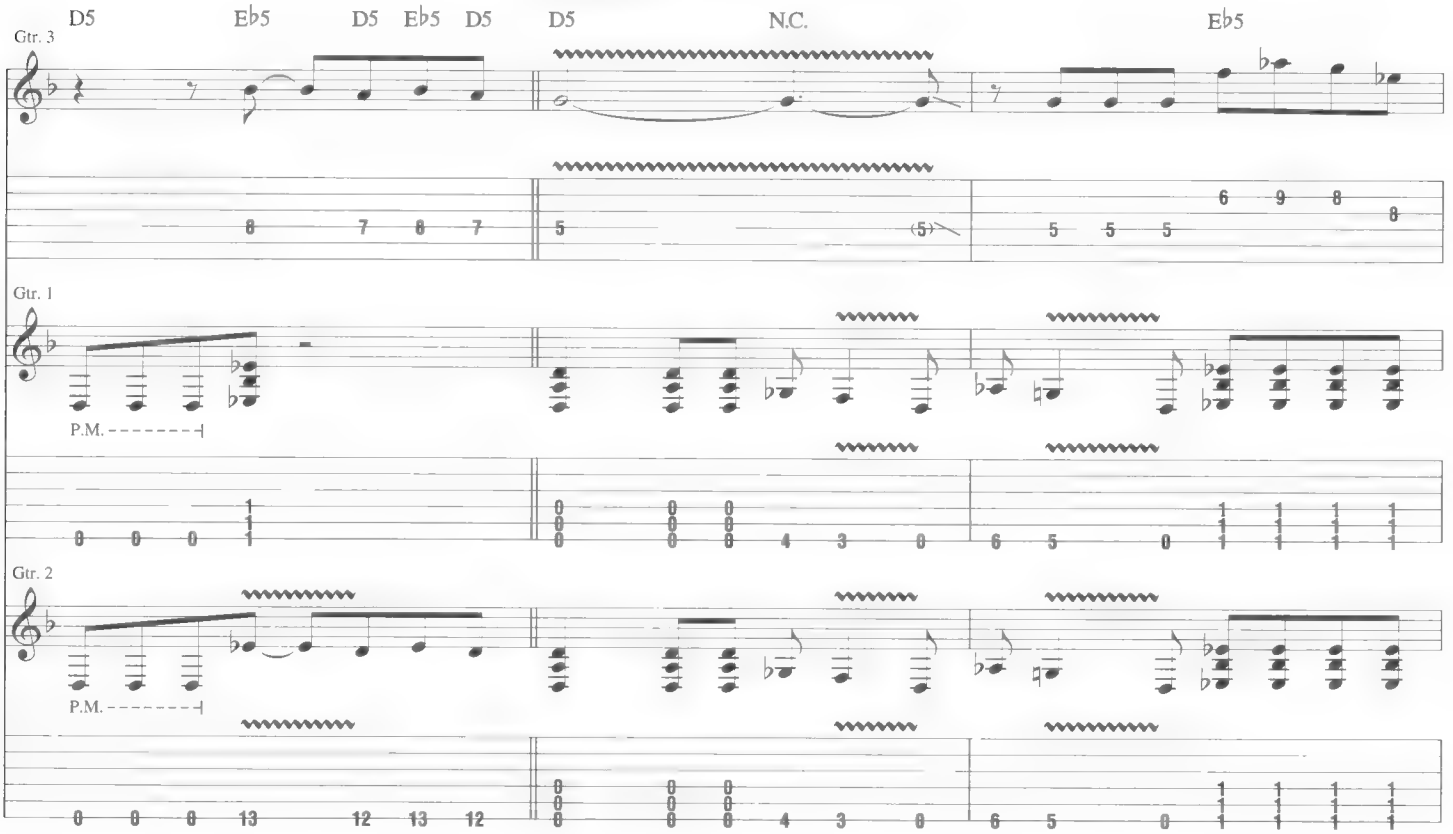


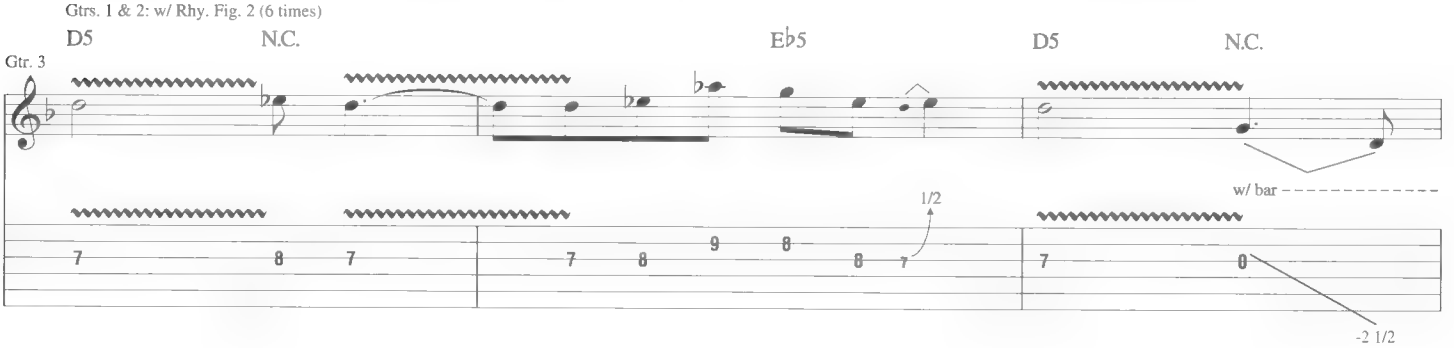


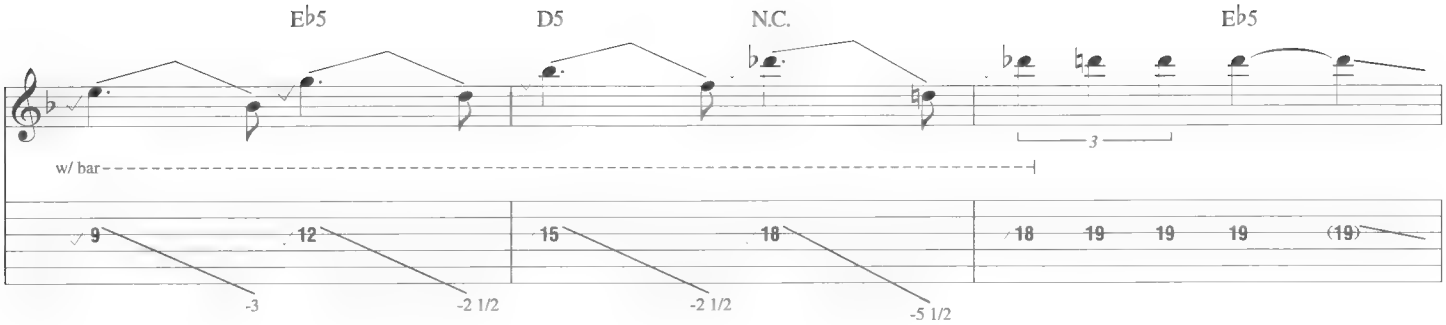

D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F#5 F5
P.M.
0 0 0 13 12 15 13 0 0 0 13 12 13 10 0 0 0 13 12 16 15

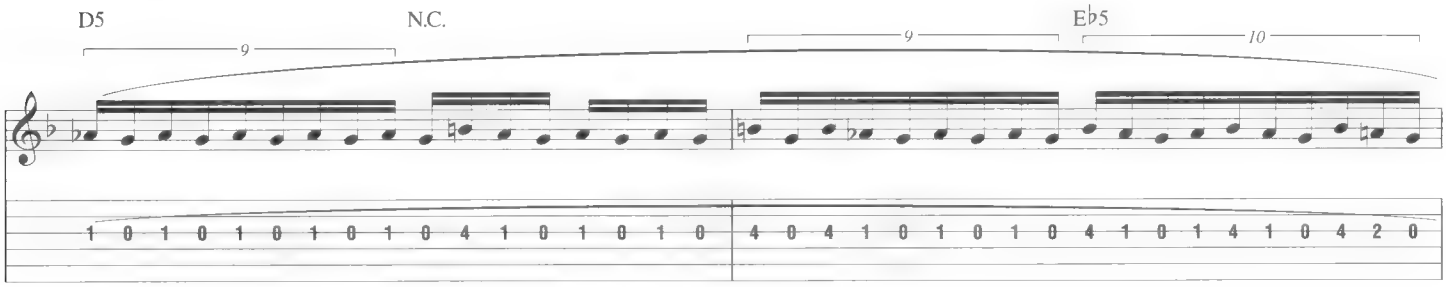

Gtrs. 1 & 2
D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5
P.M.
0 0 0 13 12 13 10 0 0 0 13 12 15 13 0 0 0 13 12 13 10

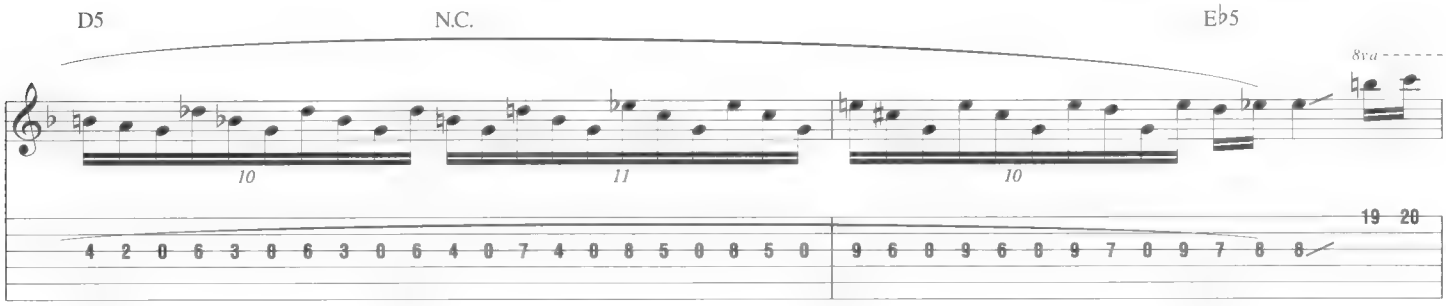
Guitar Solo

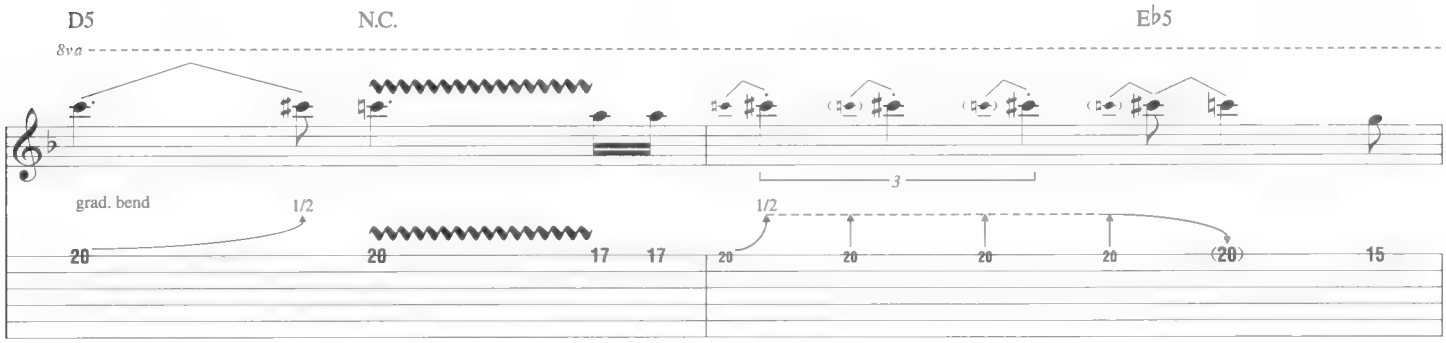

Gtr. 3
D5 Eb5 D5 Eb5 D5 D5 N.C. Eb5
Gtr. 1
P.M.
Gtr. 2
P.M.
0 0 0 13 12 13 12 0 0 0 4 3 0 6 5 0

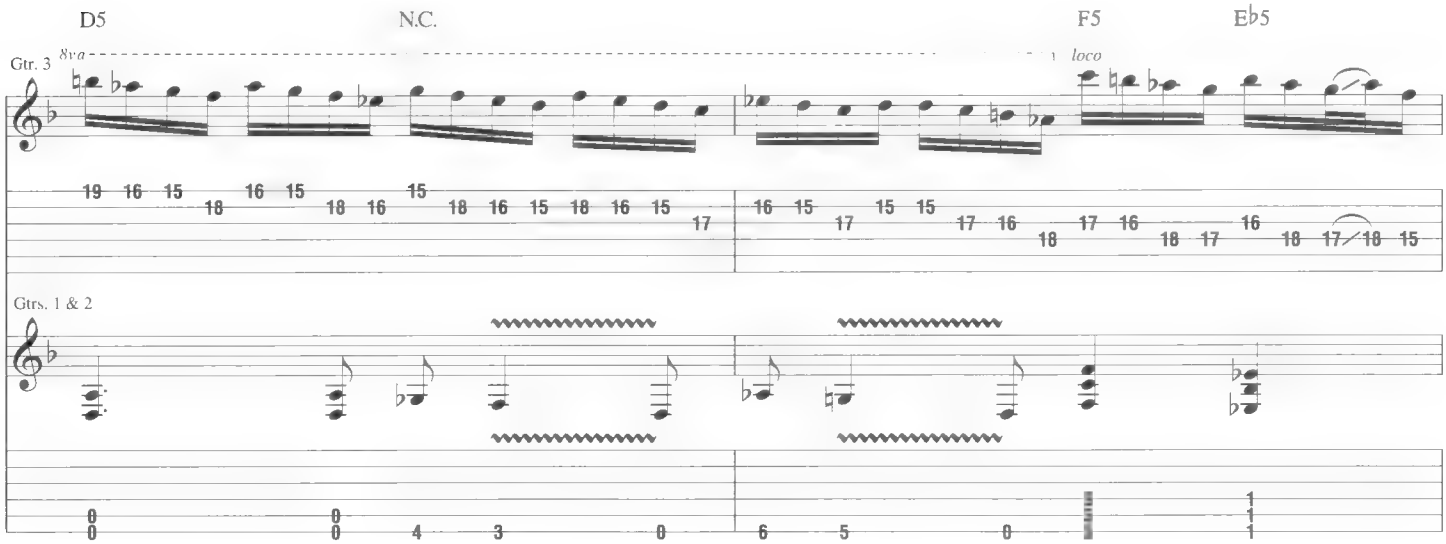

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (6 times)
Gtr. 3
D5 N.C. Eb5 D5 N.C.
1/2
w/ bar
-2 1/2

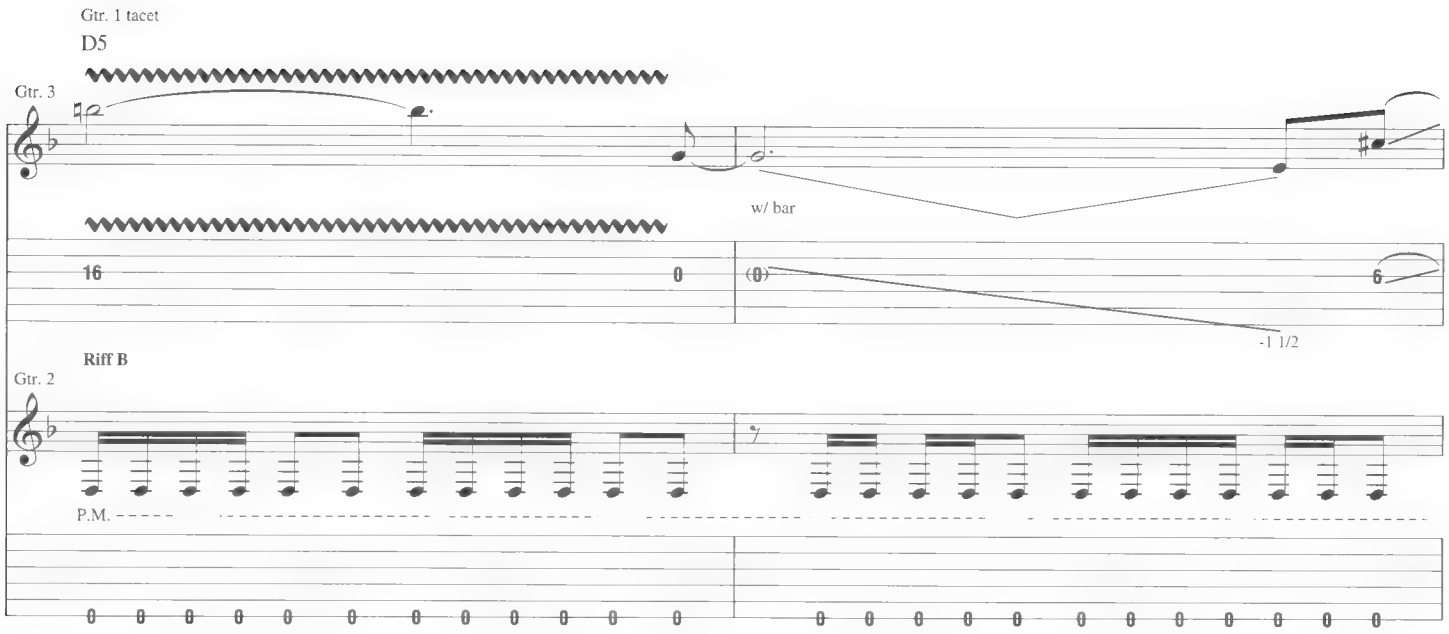

E♭5
D5
N.C.
E♭5
w/ bar
-3
-2 1/2
-2 1/2
-5 1/2

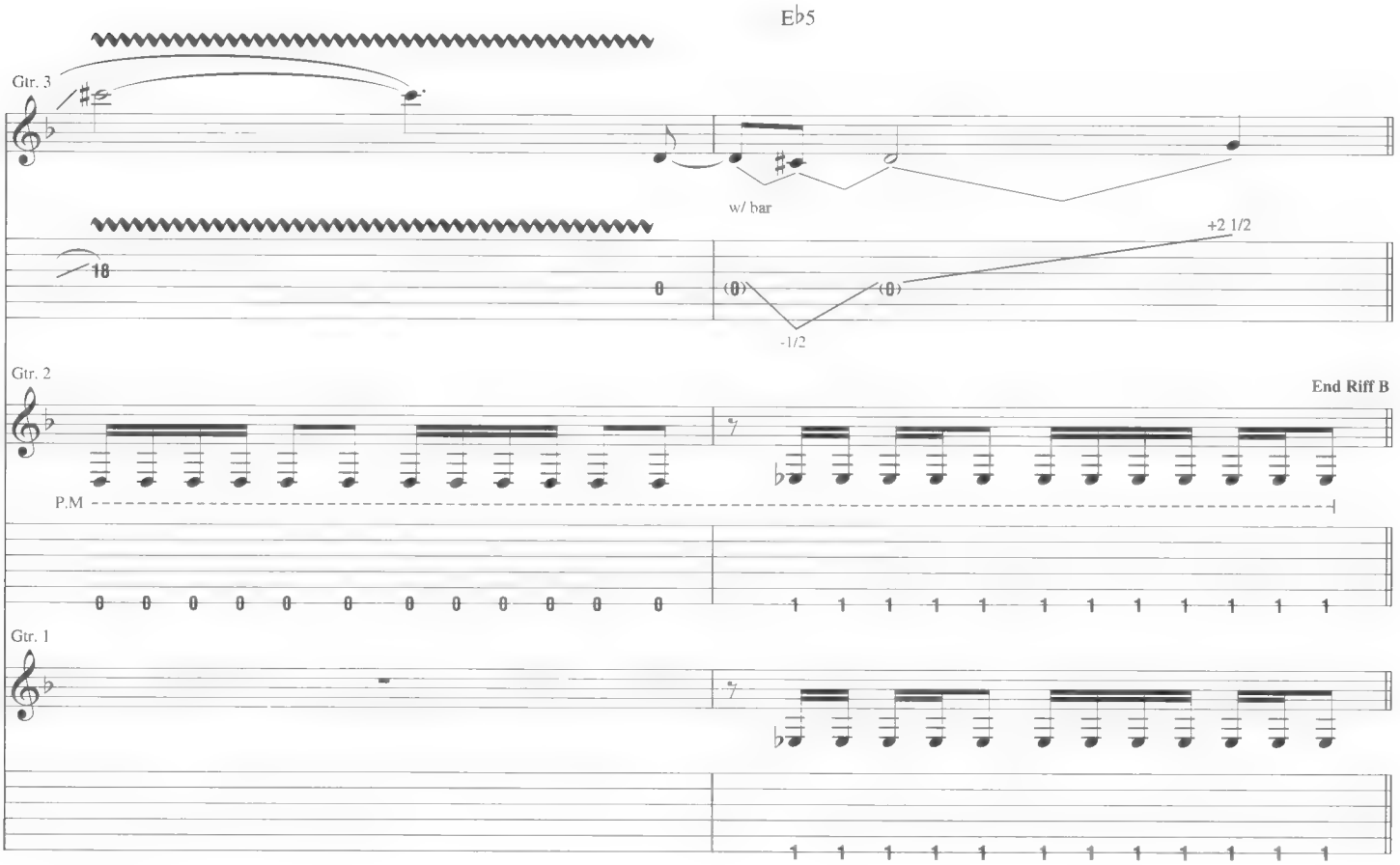

D5
N.C.
E♭5


D5
N.C.
E♭5
8va

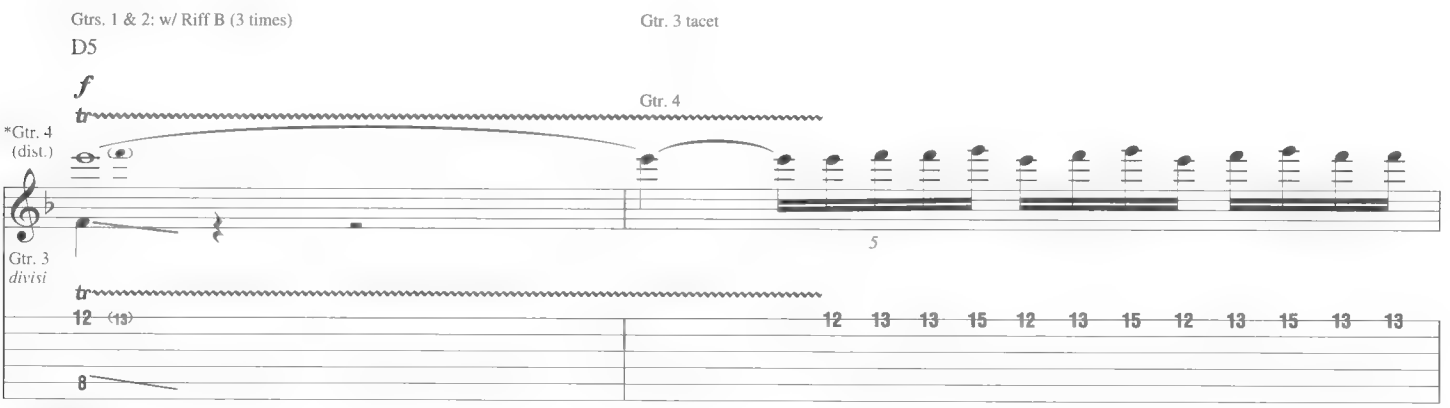

D5
N.C.
E♭5
8va
grad. bend
1/2
1/2


D5
N.C.
F5
E♭5
Gtr. 3
8va
loco
Gtrs. 1 & 2

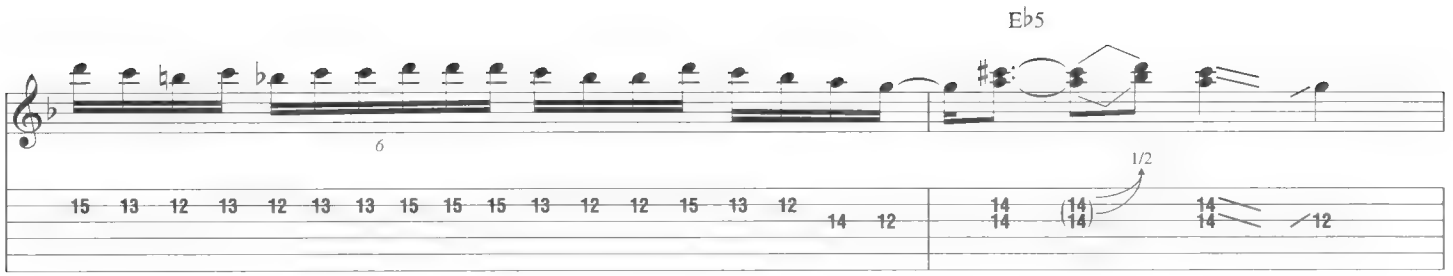


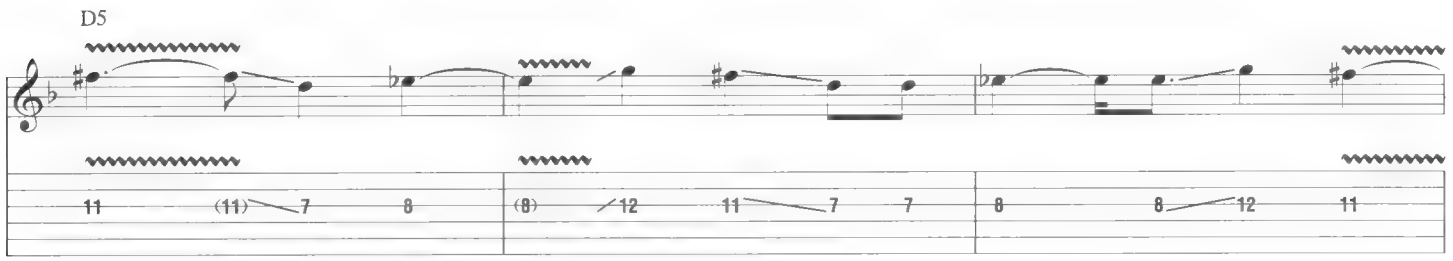


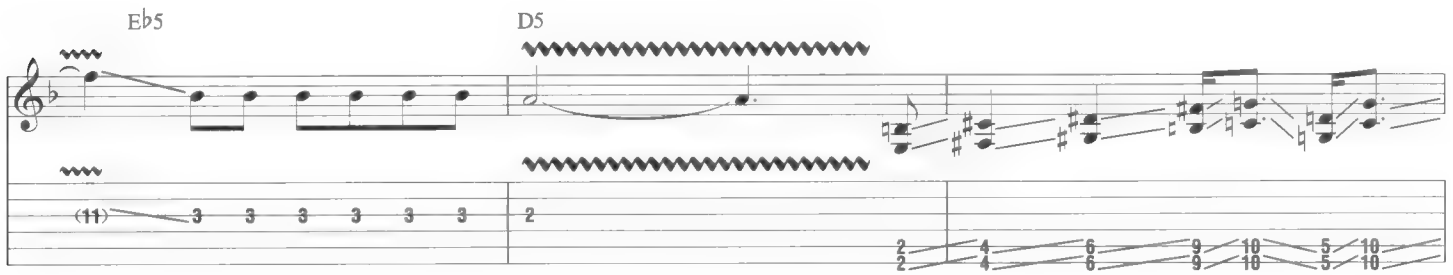
Guitar Solo



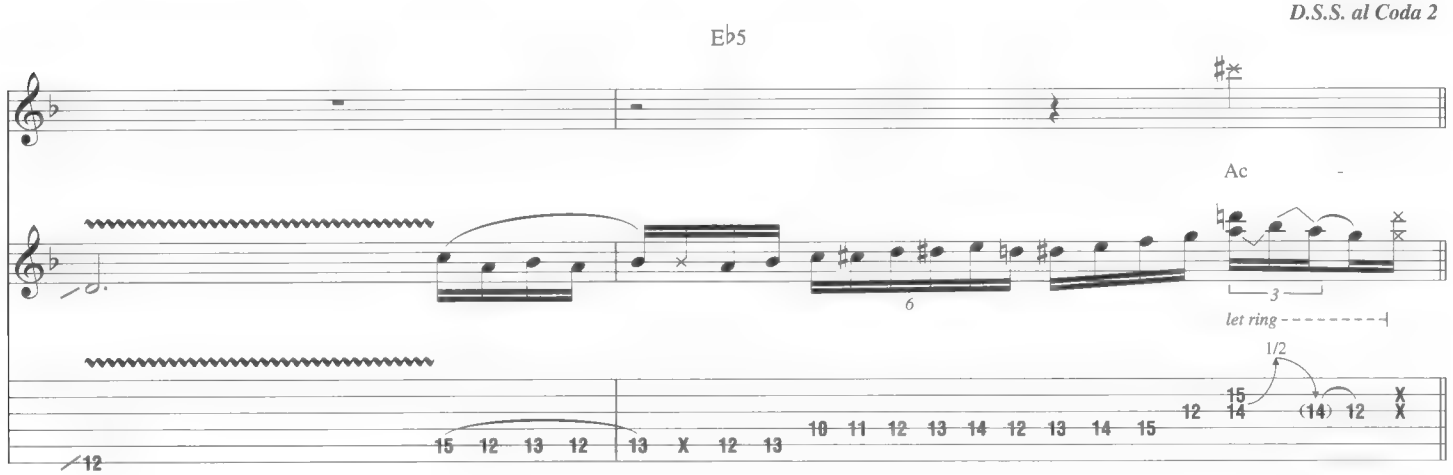
*Jeff Hanneman



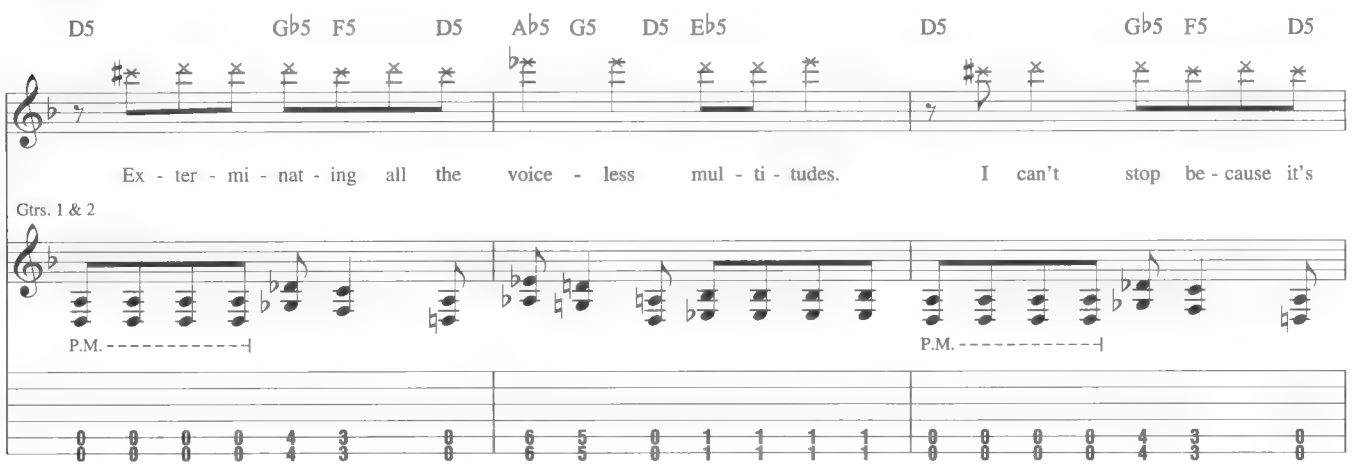


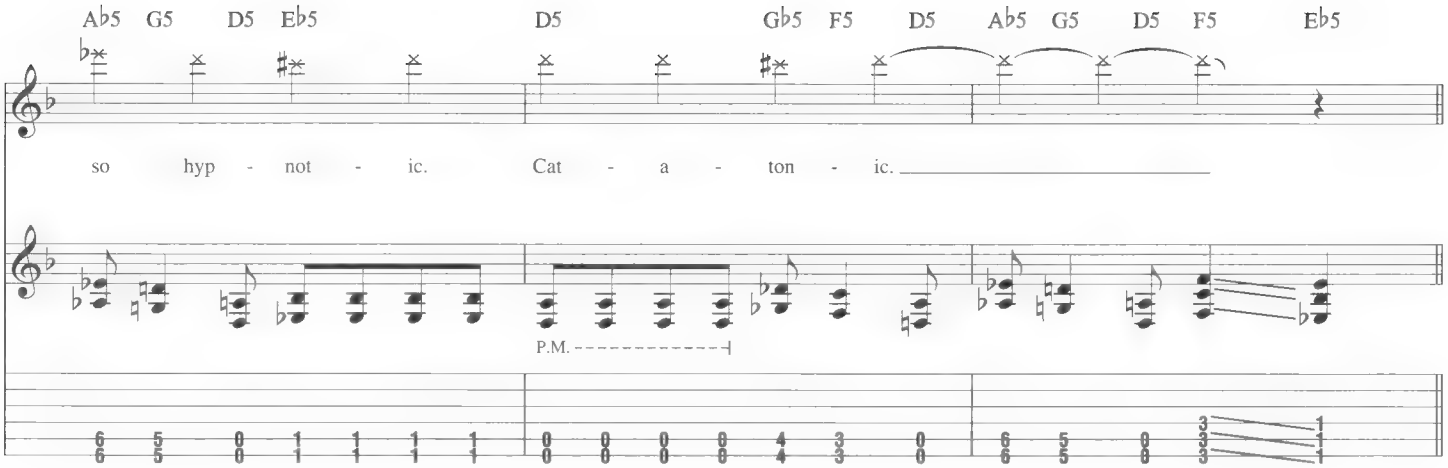


D.S.S. al Coda 2



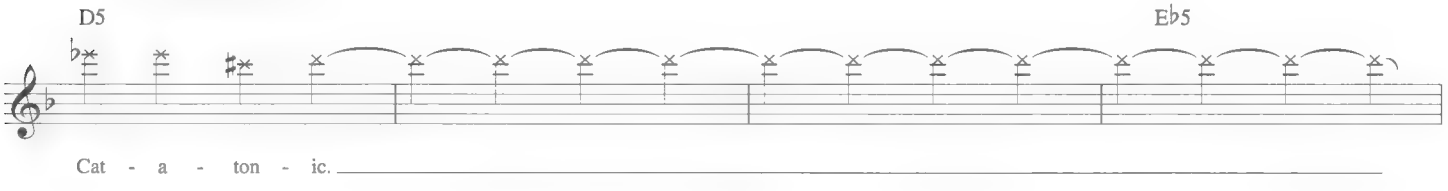
Coda 2

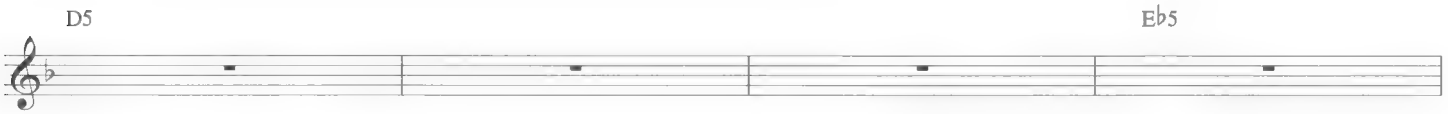


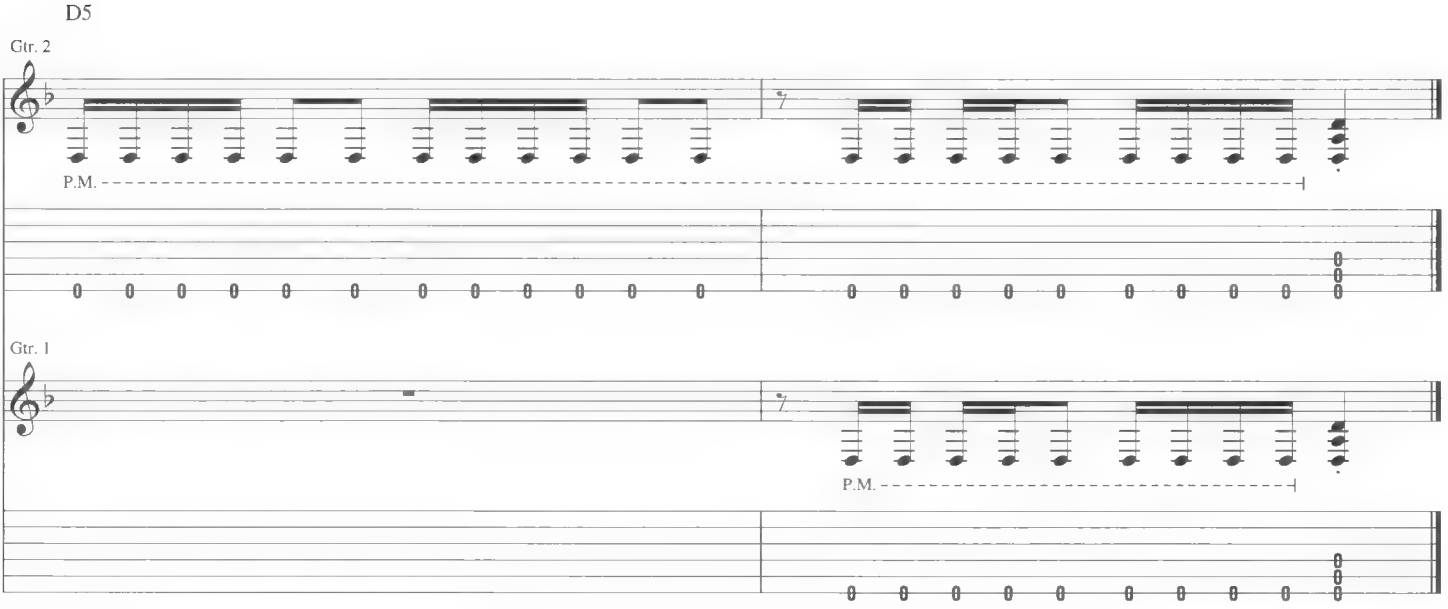


Outro

Gtrs. 1 & 2: w/ Riff B (3 times)

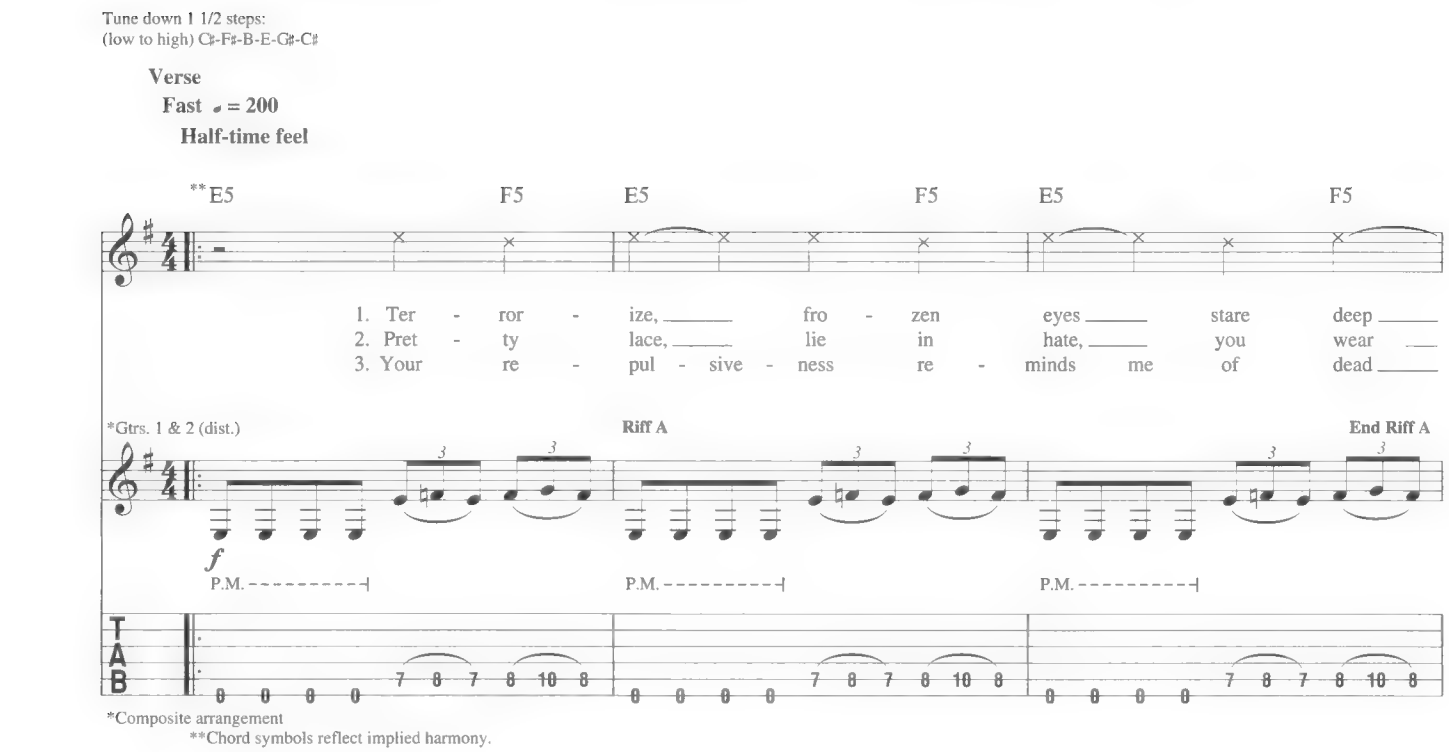


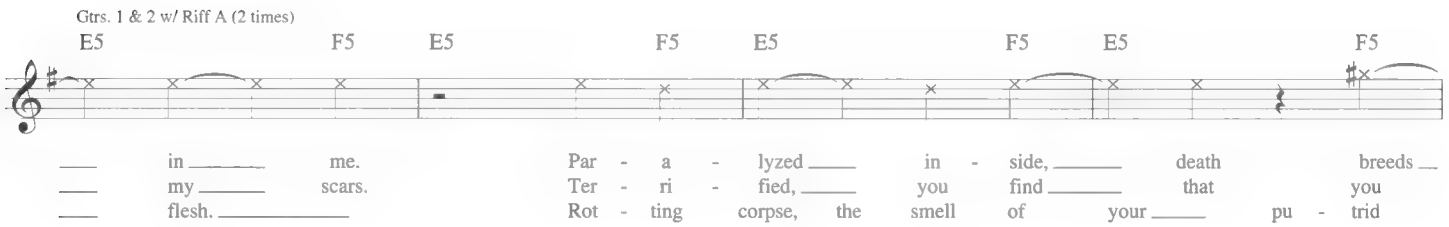


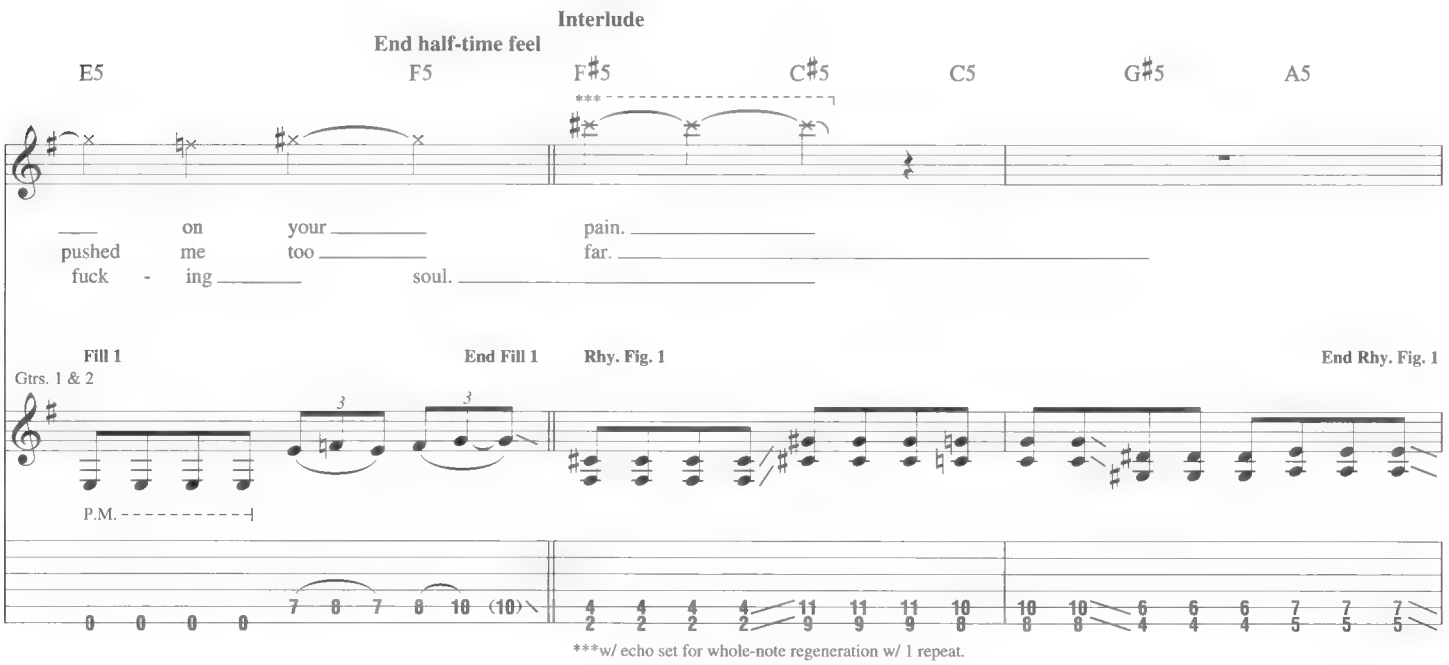


Black Serenade

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo







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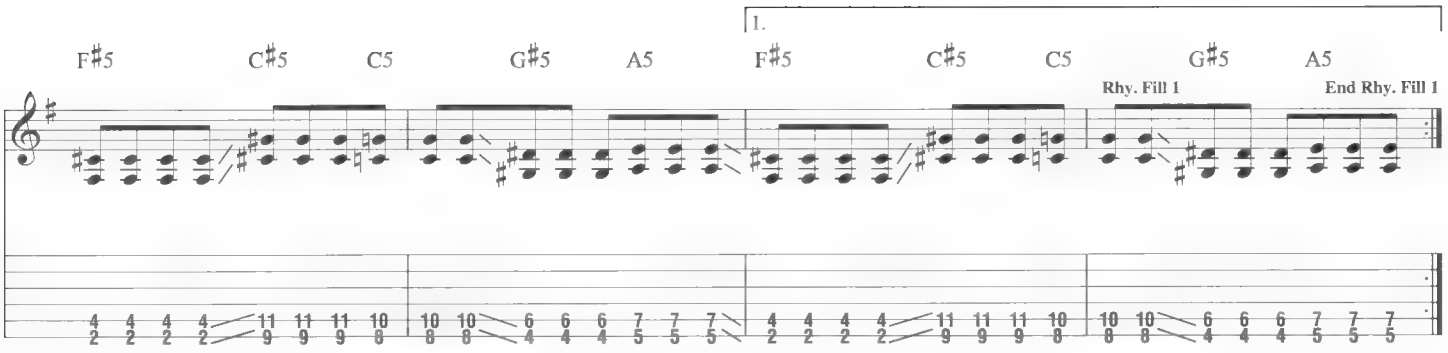
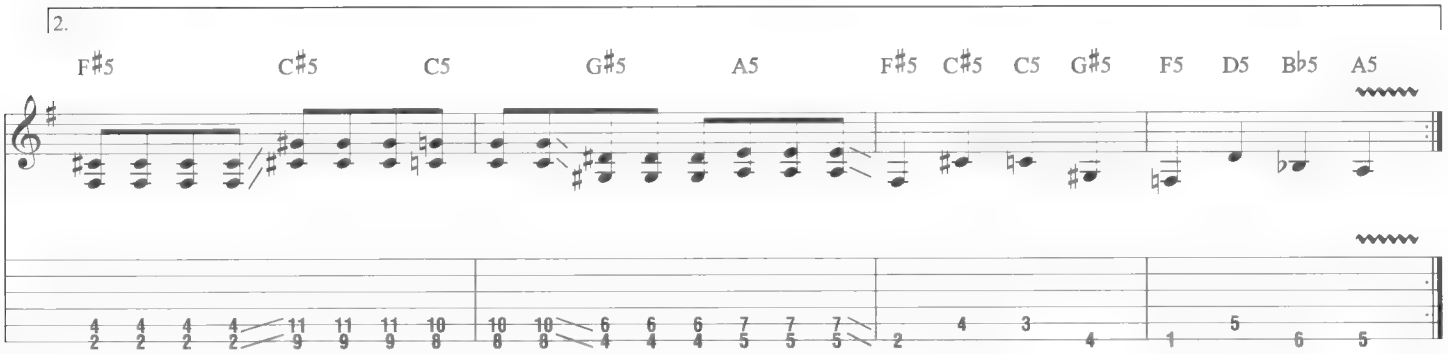
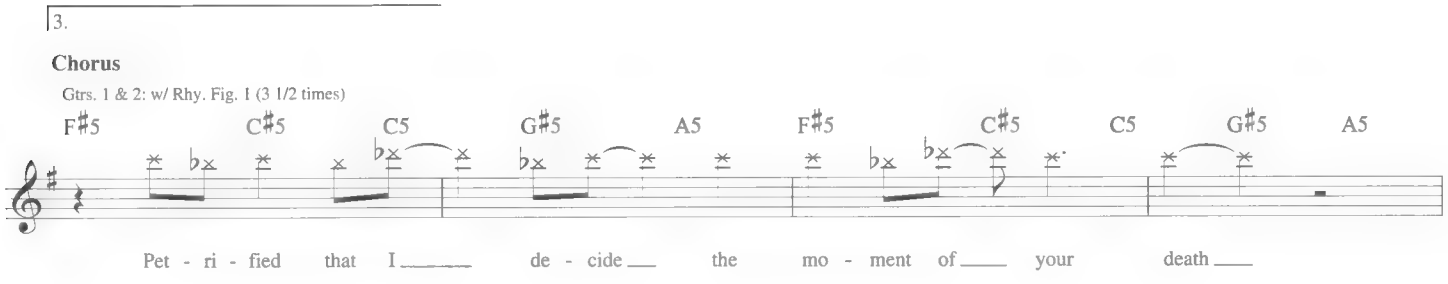
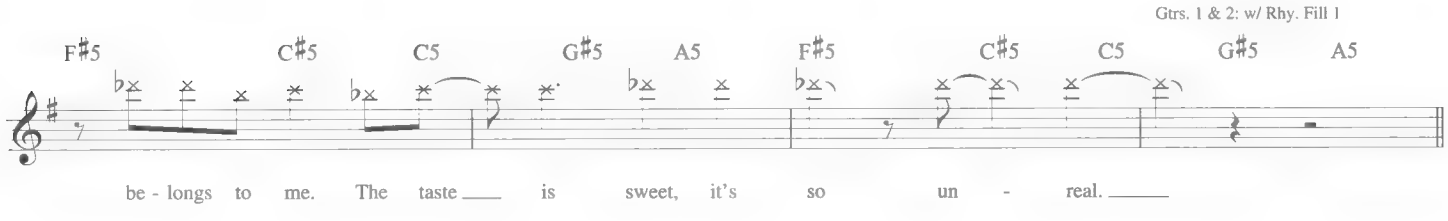
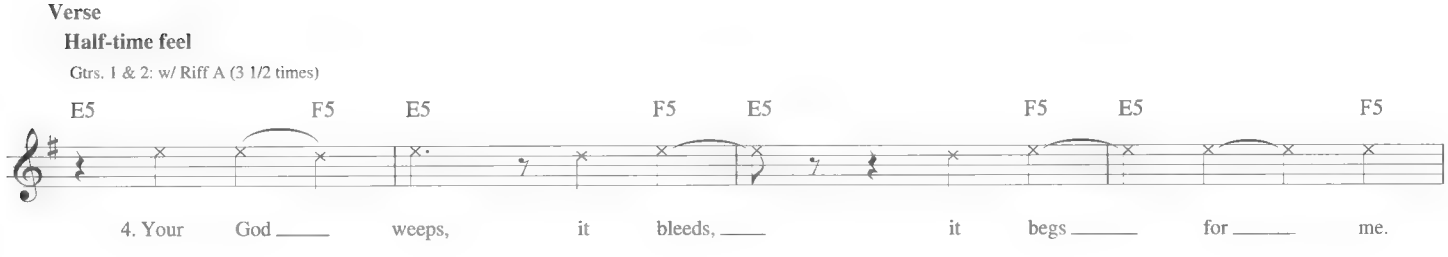
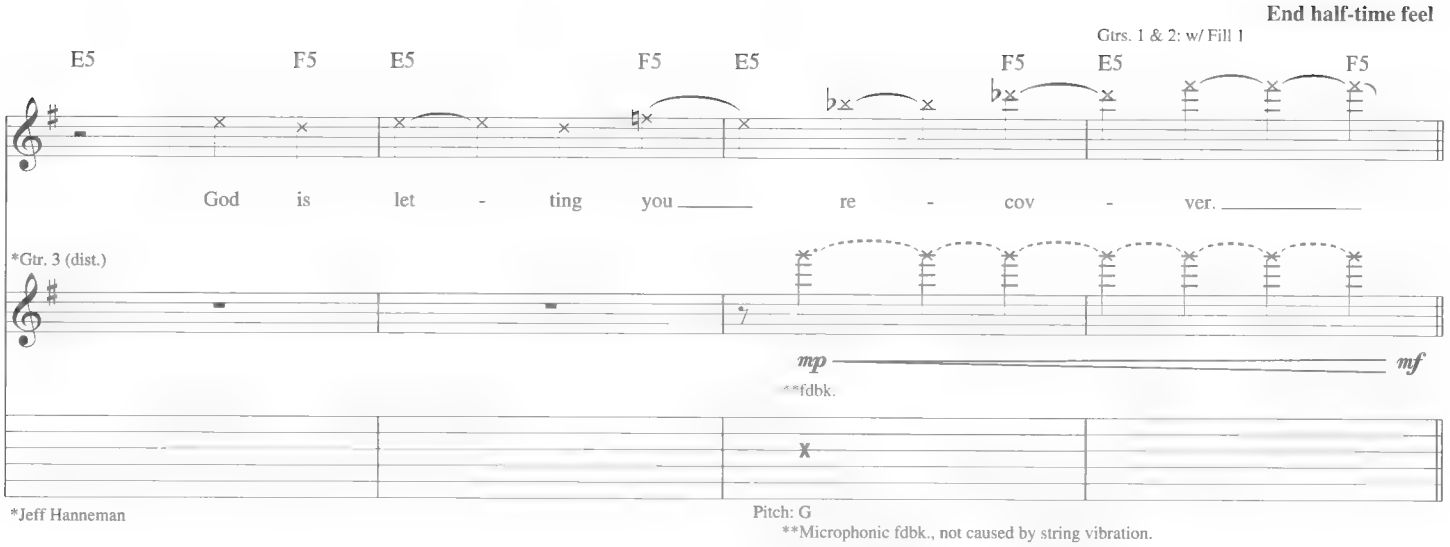

1.
F♯5 C♯5 C5 G♯5 A5 F♯5 C♯5 C5 G♯5 A5
Rhy. Fill 1
End Rhy. Fill 1

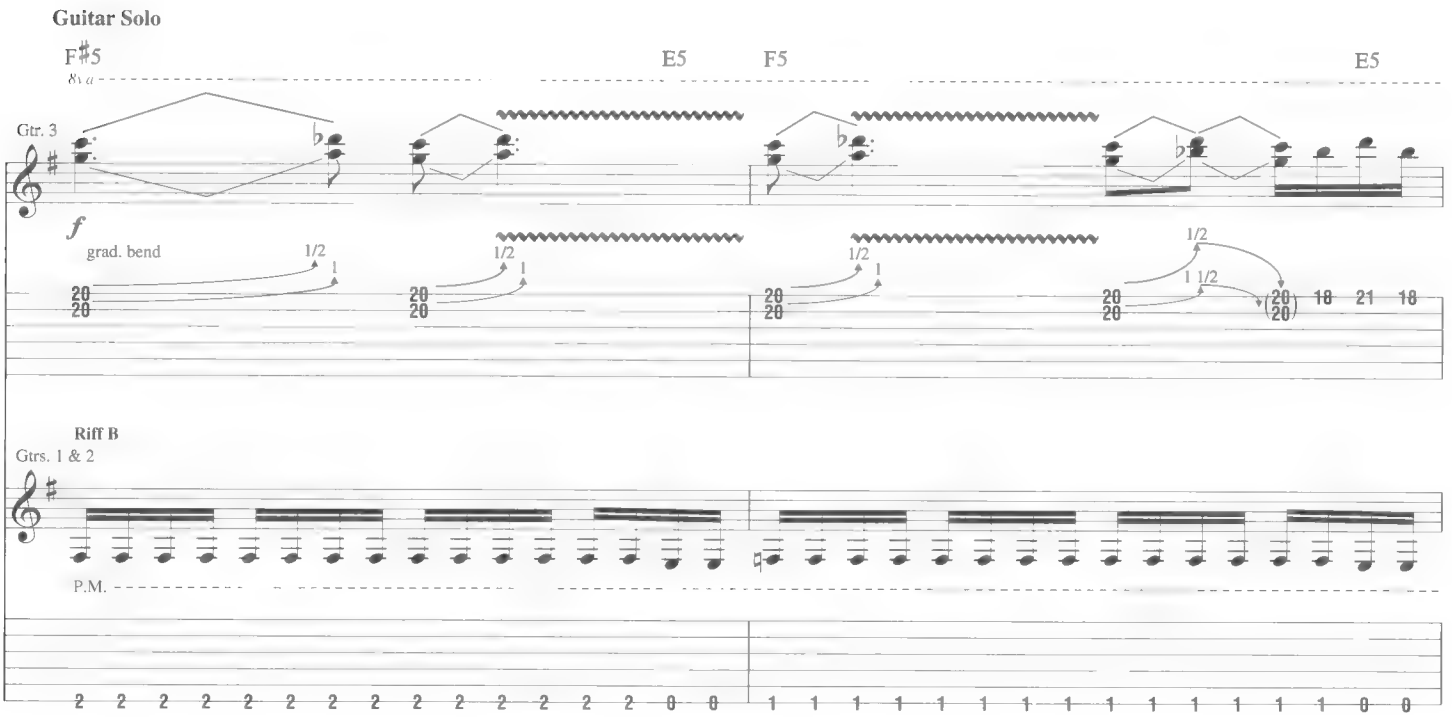

2.
F♯5 C♯5 C5 G♯5 A5 F♯5 C♯5 C5 G♯5 F5 D5 B♭5 A5

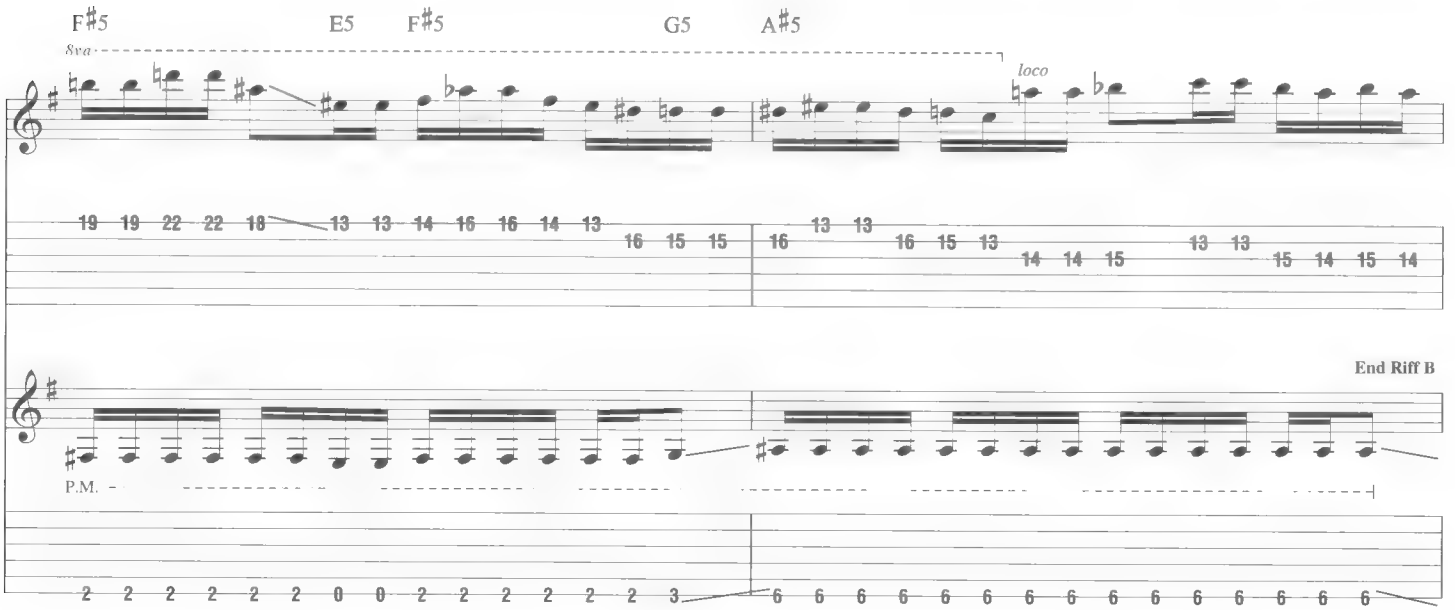

3.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)
F♯5 C♯5 C5 G♯5 A5 F♯5 C♯5 C5 G♯5 A5
Pet - ri - fied that I de - cide the mo - ment of your death

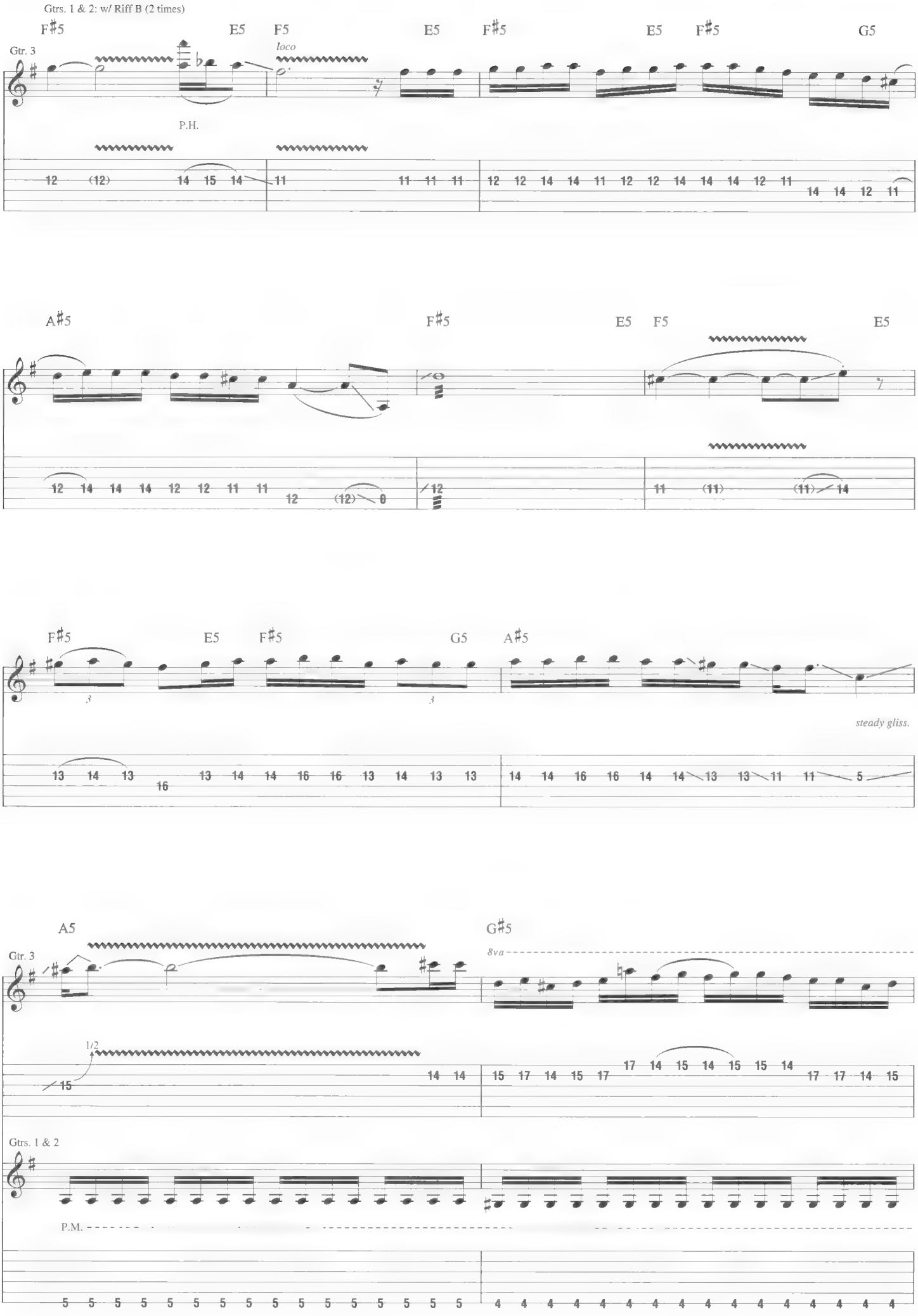

Gtrs. 1 & 2: w/ Rhy. Fill 1
F♯5 C♯5 C5 G♯5 A5 F♯5 C♯5 C5 G♯5 A5
be - longs to me. The taste is sweet, it's so un - real.

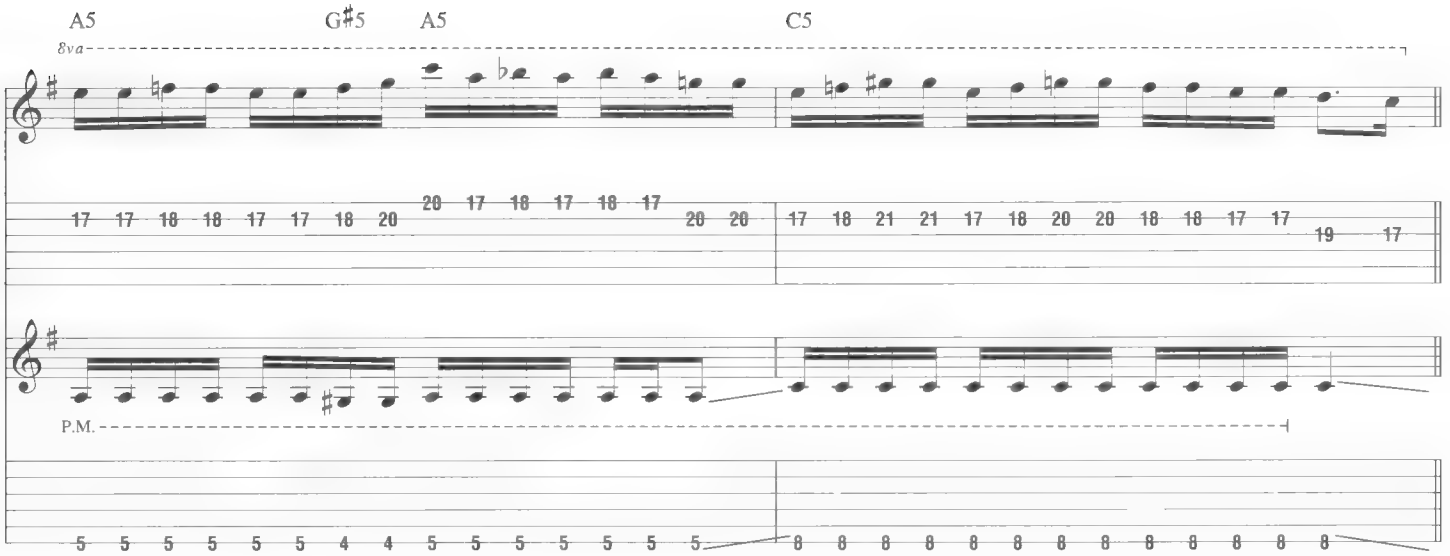

Verse
Half-time feel
Gtrs. 1 & 2: w/ Riff A (3 1/2 times)
E5 F5 E5 F5 E5 F5 E5 F5
4. Your God weeps, it bleeds, it begs for me.


End half-time feel
Gtrs. 1 & 2: w/ Fill 1
E5
F5
E5
F5
E5
F5
E5
F5
God is let - ting you re - cov - ver.
*Gtr. 3 (dist.)
mp
mf
**fdbk.
*Jeff Hanneman
Pitch: G
**Microphonic fdbk., not caused by string vibration.

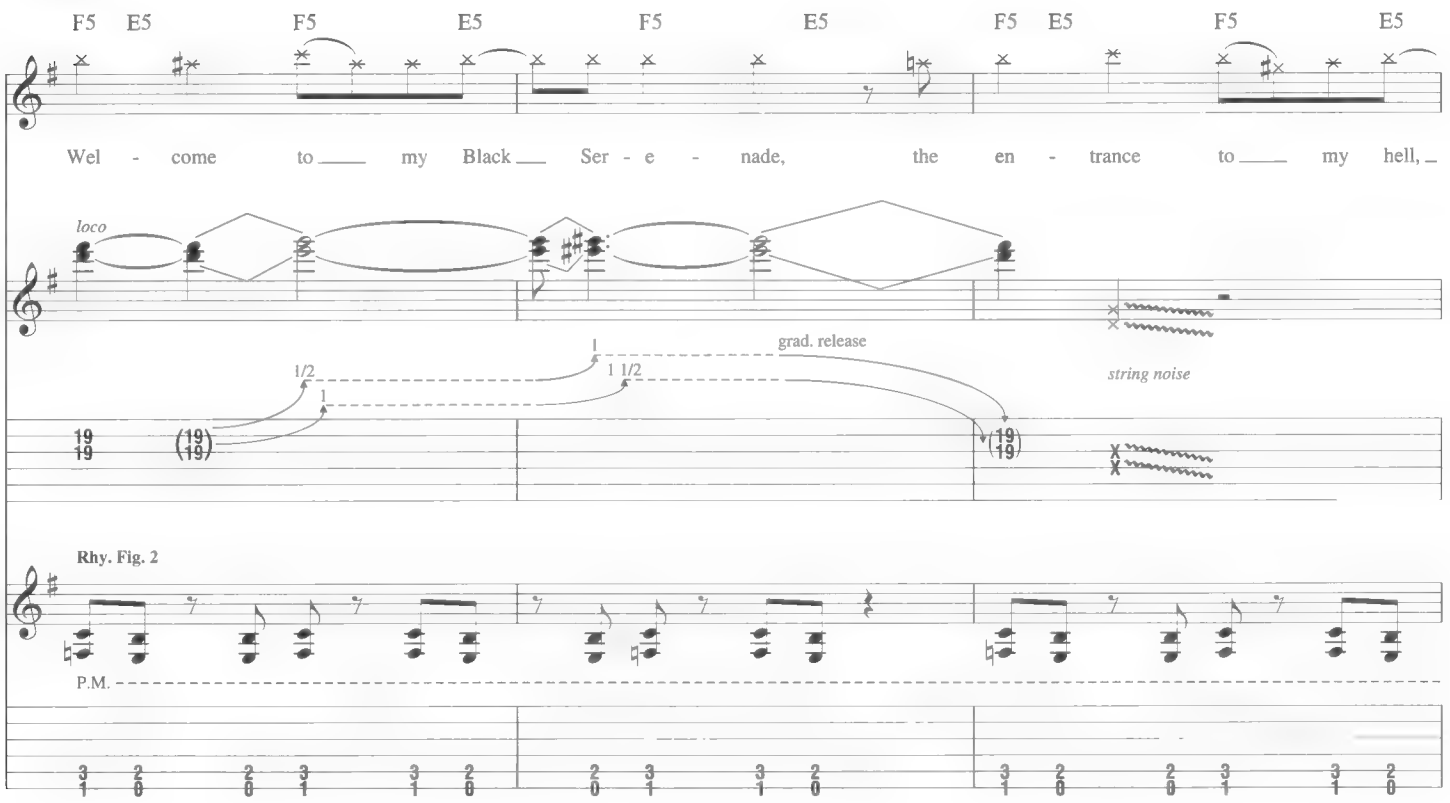

Guitar Solo
F♯5
E5
F5
E5
8va
Gtr. 3
f
grad. bend
1/2
Riff B
Gtrs. 1 & 2
P.M.

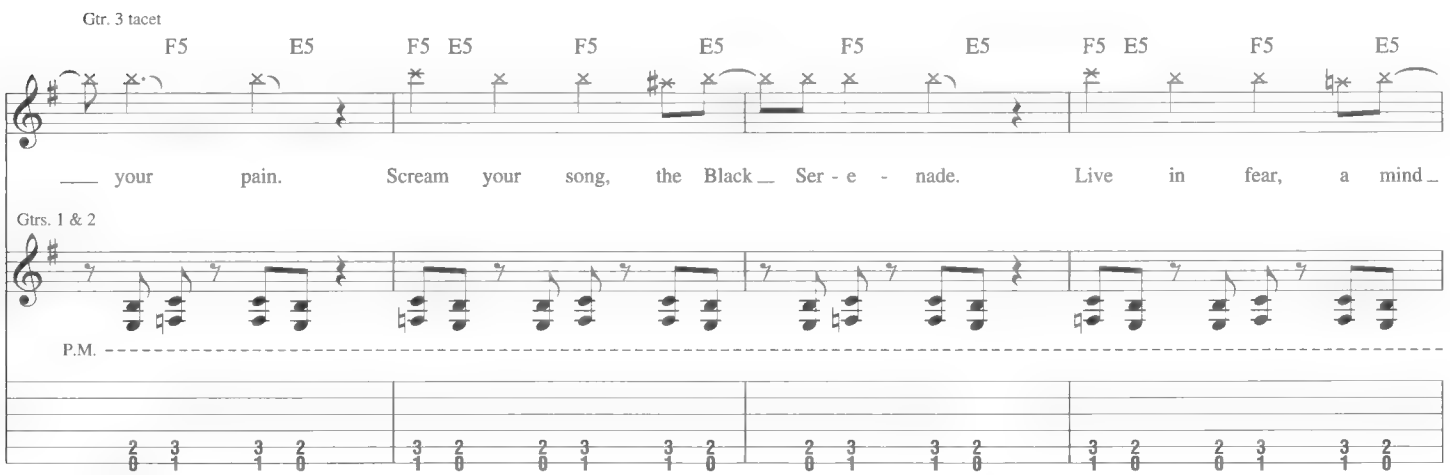

F♯5
E5
F♯5
G5
A♯5
8va
loco
End Riff B
P.M.

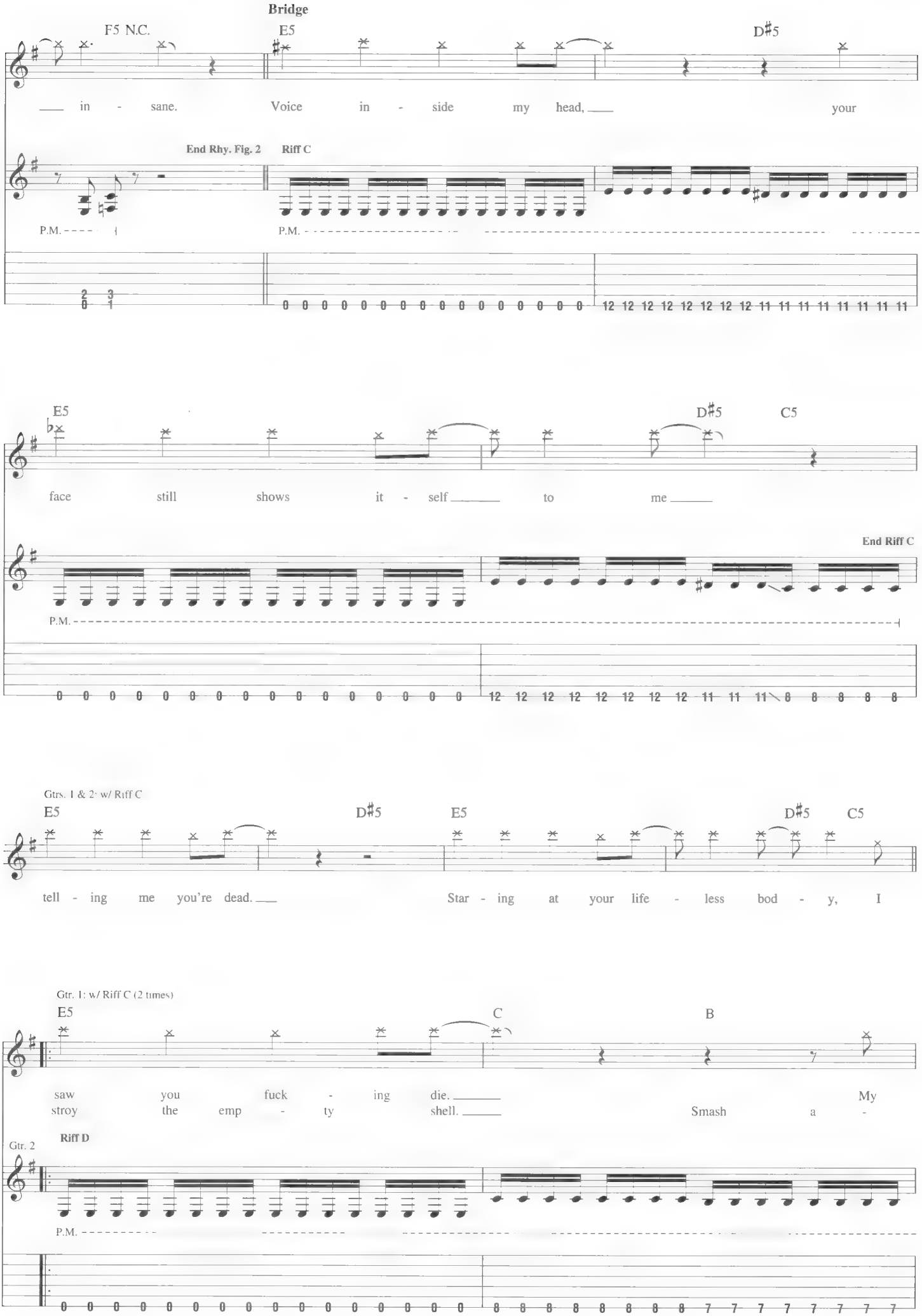

Gtrs. 1 & 2: w/ Riff B (2 times)
F♯5
E5
F5
E5
F♯5
E5
F♯5
G5
Gtr. 3
loco
P.H.
A♯5
F♯5
E5
F5
E5
F♯5
E5
F♯5
G5
A♯5
3
3
steady gliss.
A5
G♯5
Gtr. 3
8va
1/2
Gtrs. 1 & 2
P.M.


A5
G♯5
A5
C5
8va
P.M.

Chorus


F5 E5 F5 E5 F5 E5 F5 E5 F5 E5
Wel - come to my Black Ser - e - nade, the en - trance to my hell,
loco
grad. release
string noise
Rhy. Fig. 2
P.M.


Gtr. 3 tacet
F5 E5 F5 E5 F5 E5 F5 E5 F5 E5
your pain. Scream your song, the Black Ser - e - nade. Live in fear, a mind
Gtrs. 1 & 2
P.M.


Bridge
F5 N.C.
E5
D♯5
in - sane. Voice in - side my head, your
End Rhy. Fig. 2
Riff C
P.M.
P.M.
E5
D♯5
C5
face still shows it - self to me
End Riff C
P.M.
Gtrs. 1 & 2: w/ Riff C
E5
D♯5
E5
D♯5
C5
tell - ing me you're dead. Star - ing at your life - less bod - y, I
Gtr. 1: w/ Riff C (2 times)
E5
C
B
saw you fuck - ing die. My
stroy the emp - ty shell. Smash a -
Gtr. 2
Riff D
P.M.

E5 C B G♯

mind's tear - ing it - self a - part,
way the haunt - ing fear.

I

End Riff D

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 7 7 7 7 4 4 4 4

Gtr. 2: w/ Riff D

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

E5 C B E5 C B G♯

scream - ing from the in - side. Re - lease this pain from my fuck - ing
hate your end - less stare, watch - ing as I fuck your corpse.

1.

E5 F5 F♯5 E5 A♭ G F♯ Esus4 E5 F5 F♯5 E5 A♭ G F♯ Esus4

heart.

Gtr. 2

P.M.

0 1 2 0 3 2 1 0 0 1 2 0 3 2 1 0

Gtr. 1

P.M.

0 1 2 0 4 3 2 0 0 1 2 0 4 3 2 0

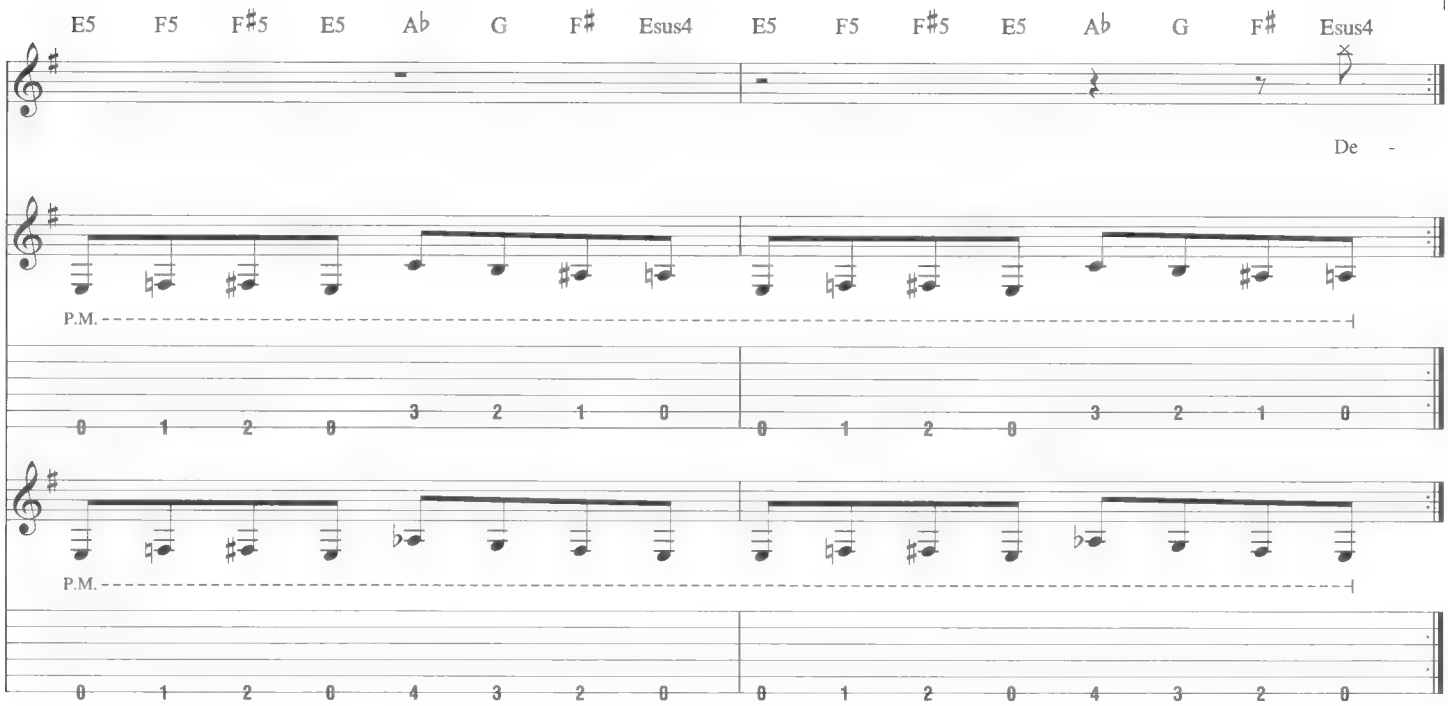
*w/ echo set for whole-note regeneration w/ 1 repeat.

Fill 1
Gtr. 1

12 12 12 12 12 12 12 12 11 11 11 8 8

Fill 1A
Gtr. 2

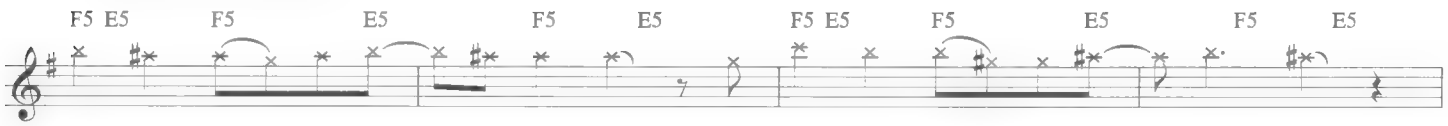
8 8 8 8 8 8 8 8 7 7 7 7 4 4 4



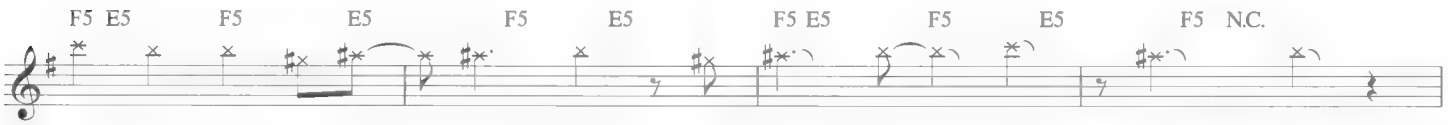
2.

𝄋 Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
2nd time, Gtr. 4 tacet



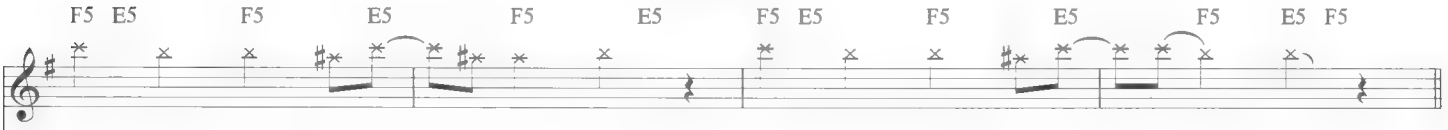
Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.



Walk on through a tor - tured mind, you'll scream your song in time.

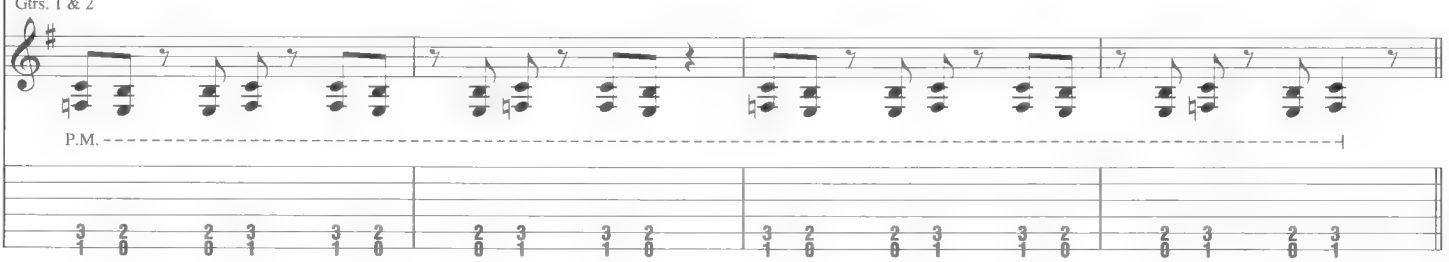
Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.

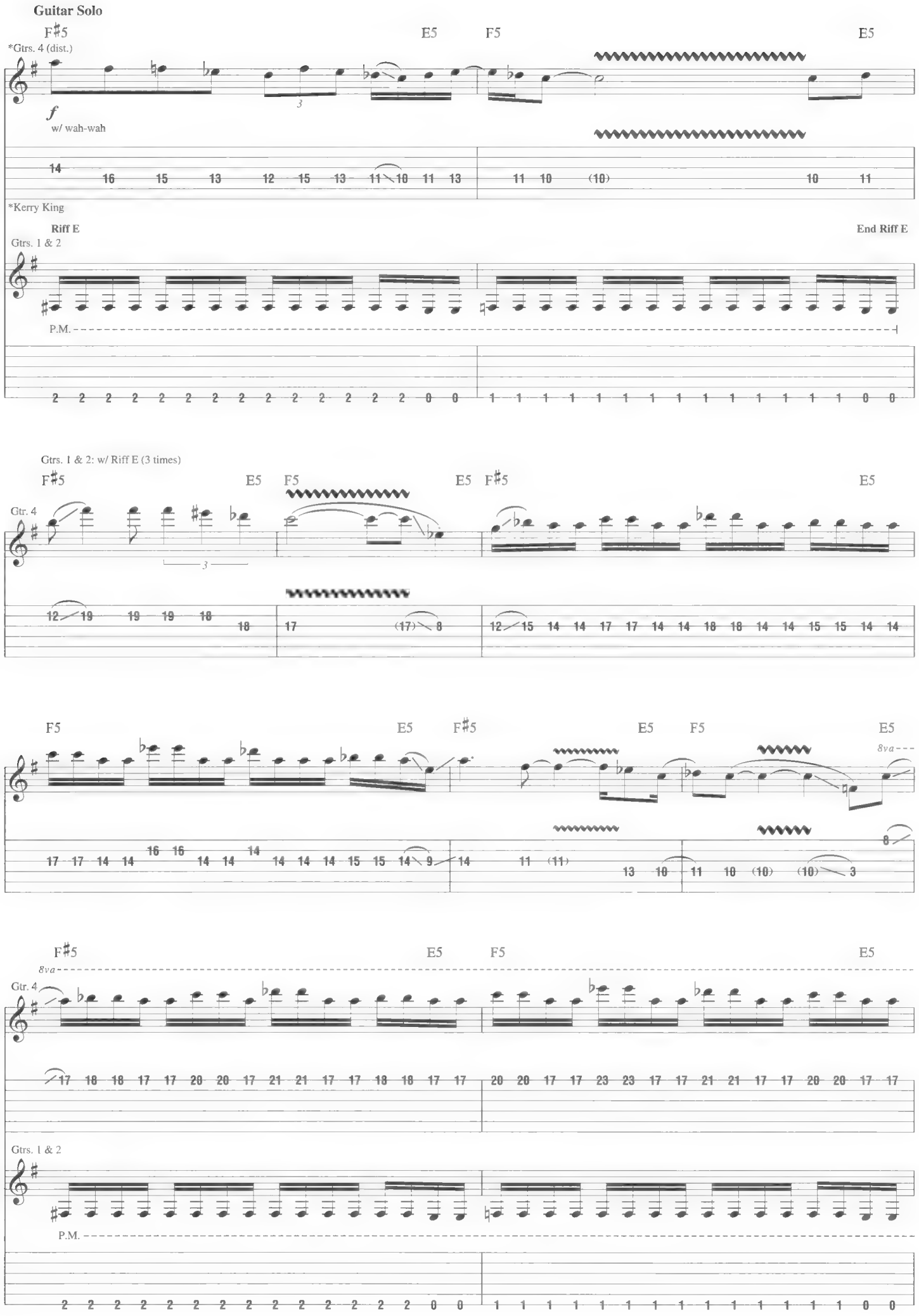
To Coda 𝄌

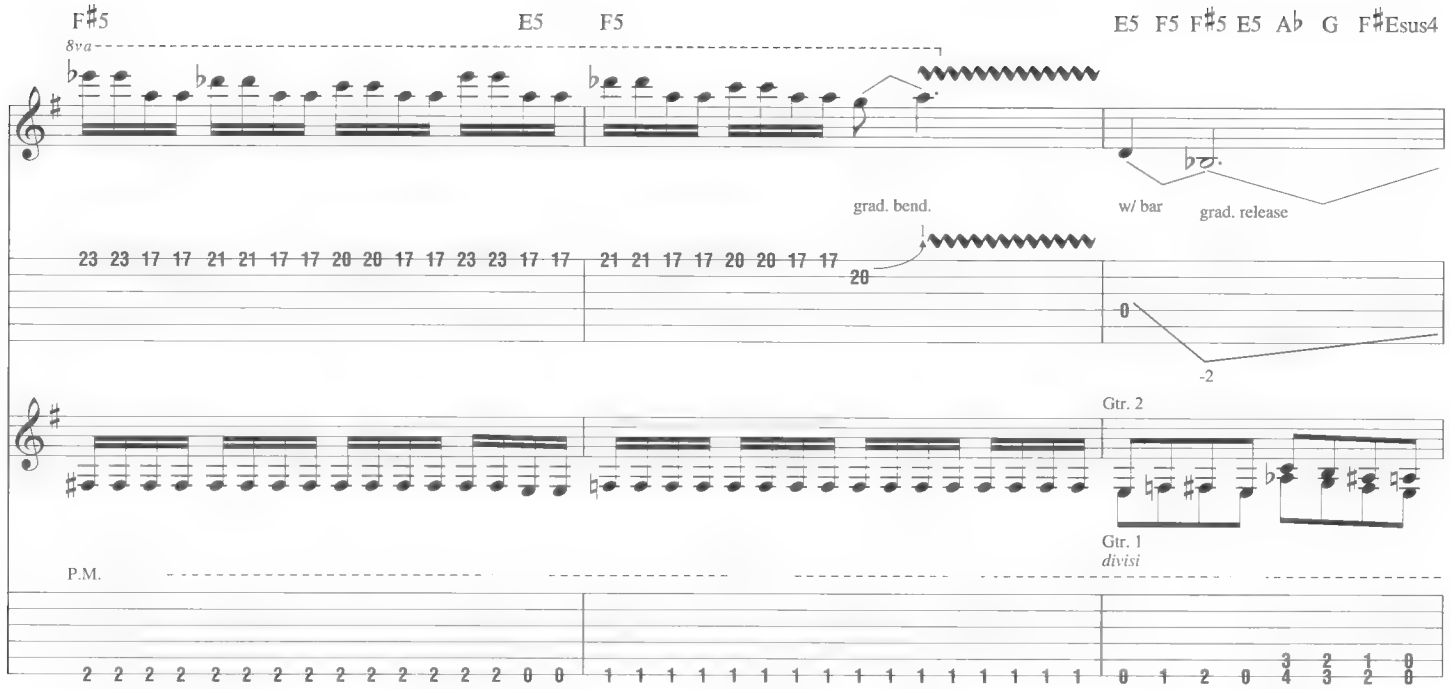


Flesh is burnt, the Black Ser - e - nade. Live in fear, no com - ing back.

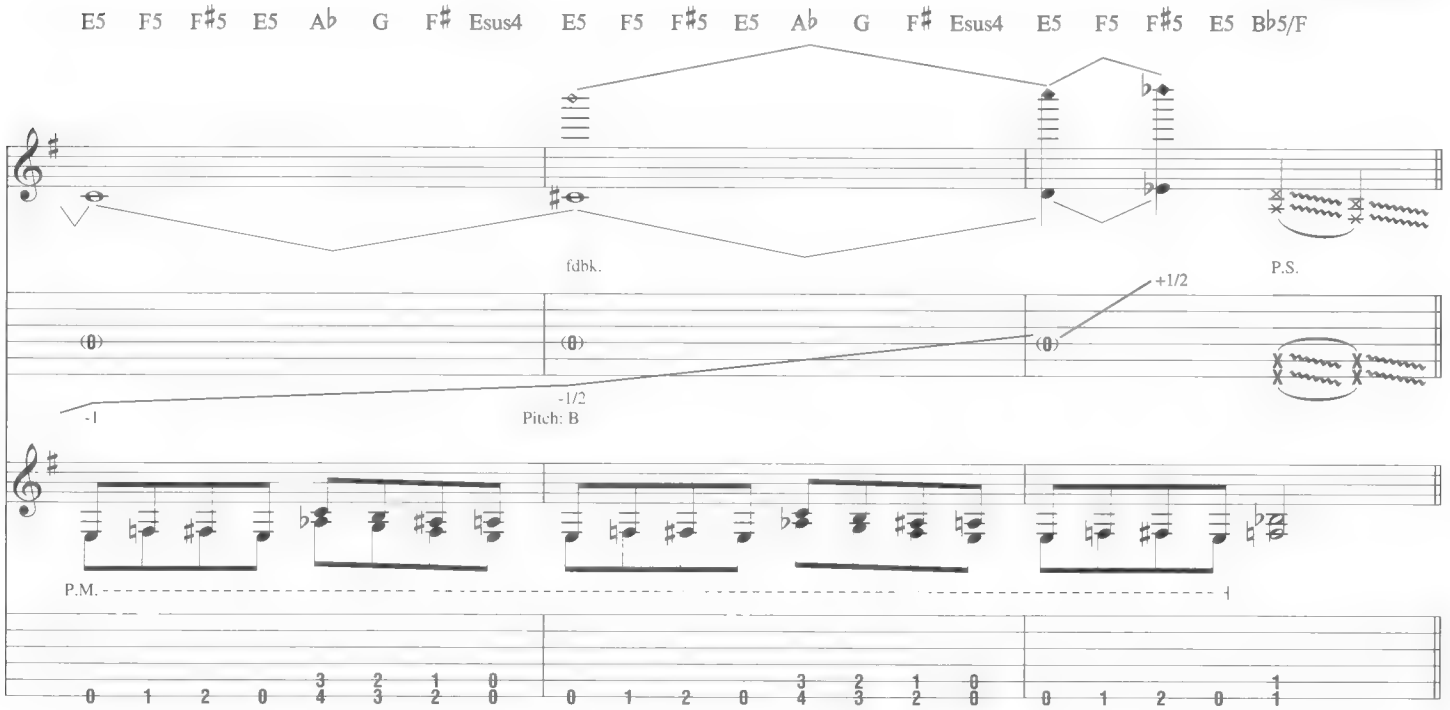
Gtrs. 1 & 2



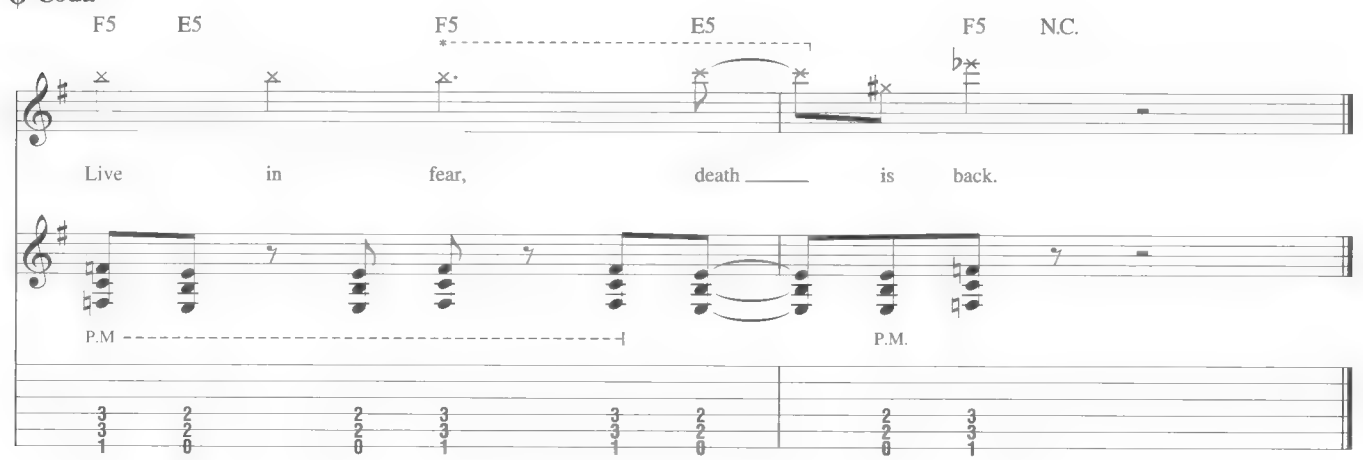

Guitar Solo
F♯5
E5
F5
E5
*Gtrs. 4 (dist.)
f
w/ wah-wah
*Kerry King
Riff E
End Riff E
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Riff E (3 times)
Gtr. 4
8va
Gtrs. 1 & 2
P.M.



D.S. al Coda



Coda



*w/ echo set for whole-note regeneration w/ 6 repeats.

Cult

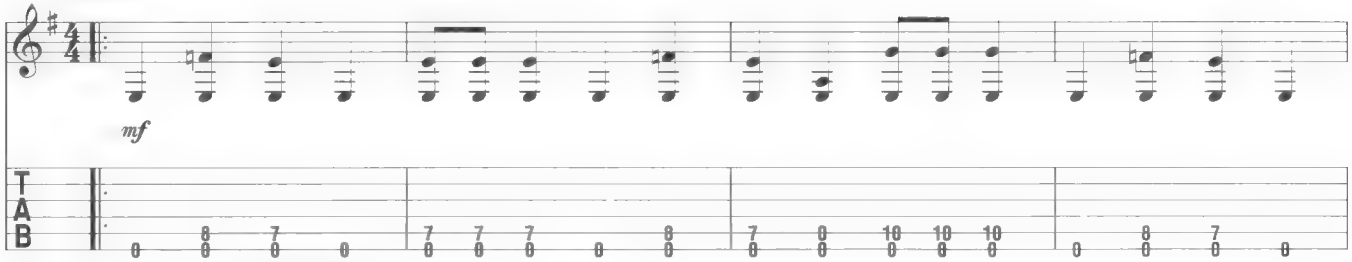
Words and Music by Kerry King and Dave Lombardo

Tune down 1 1/2 steps:
(low to high) C♯-F♯-B-E-G♯-C♯

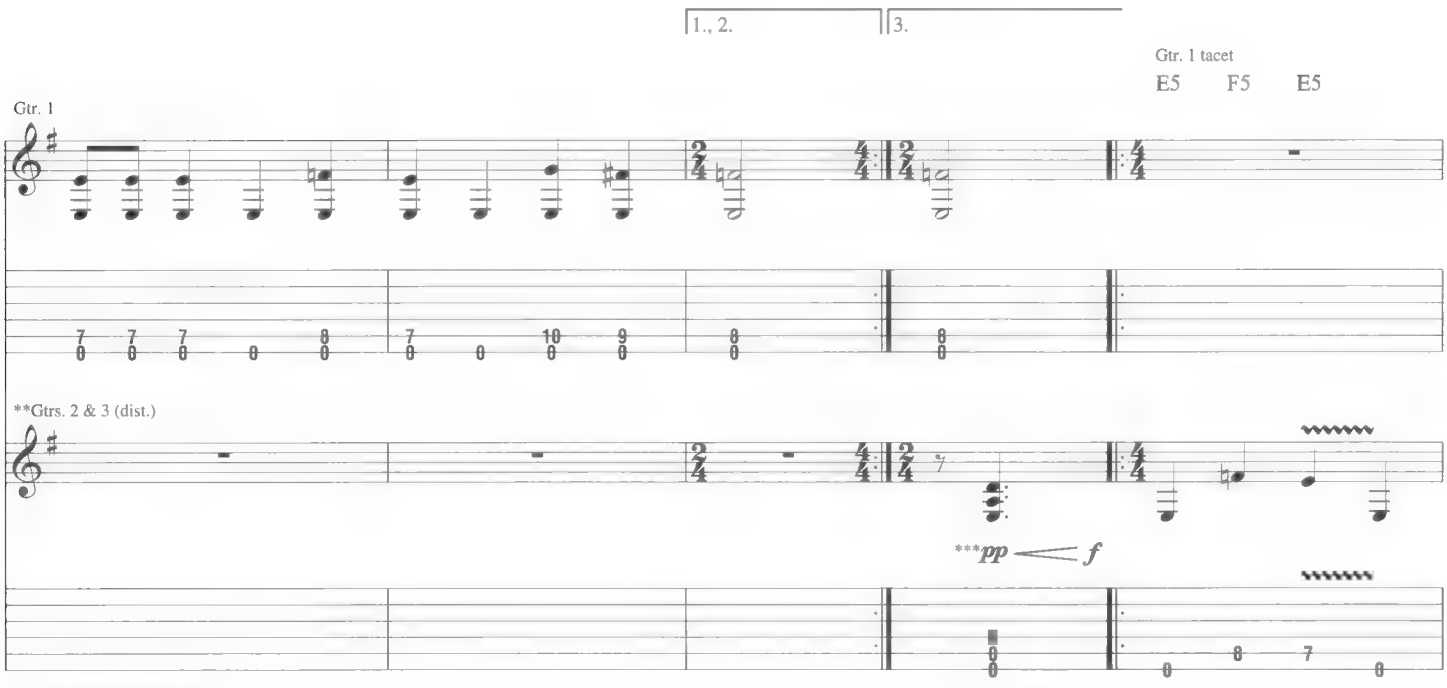
Intro
Fast ♩. = 185
Half-time feel

*E5

Gtr. 1 (slight dist.)

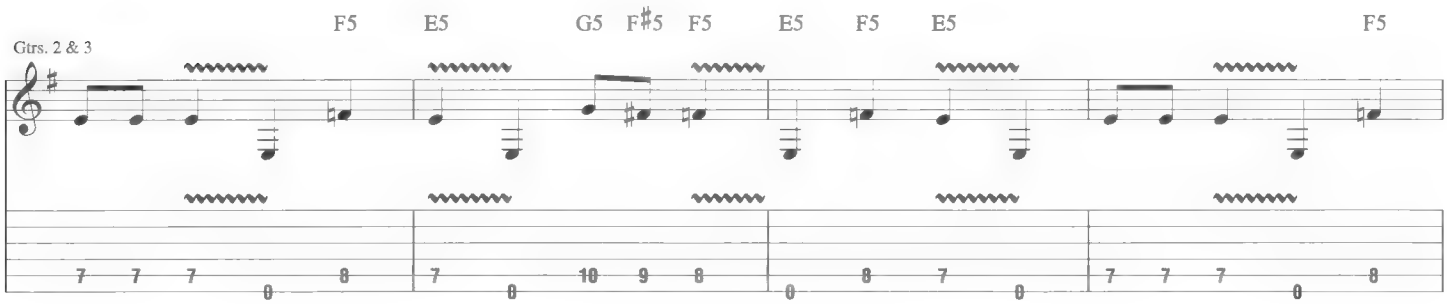


*Chord symbols reflect implied harmony.



**Composite arrangement

***Vol. swell



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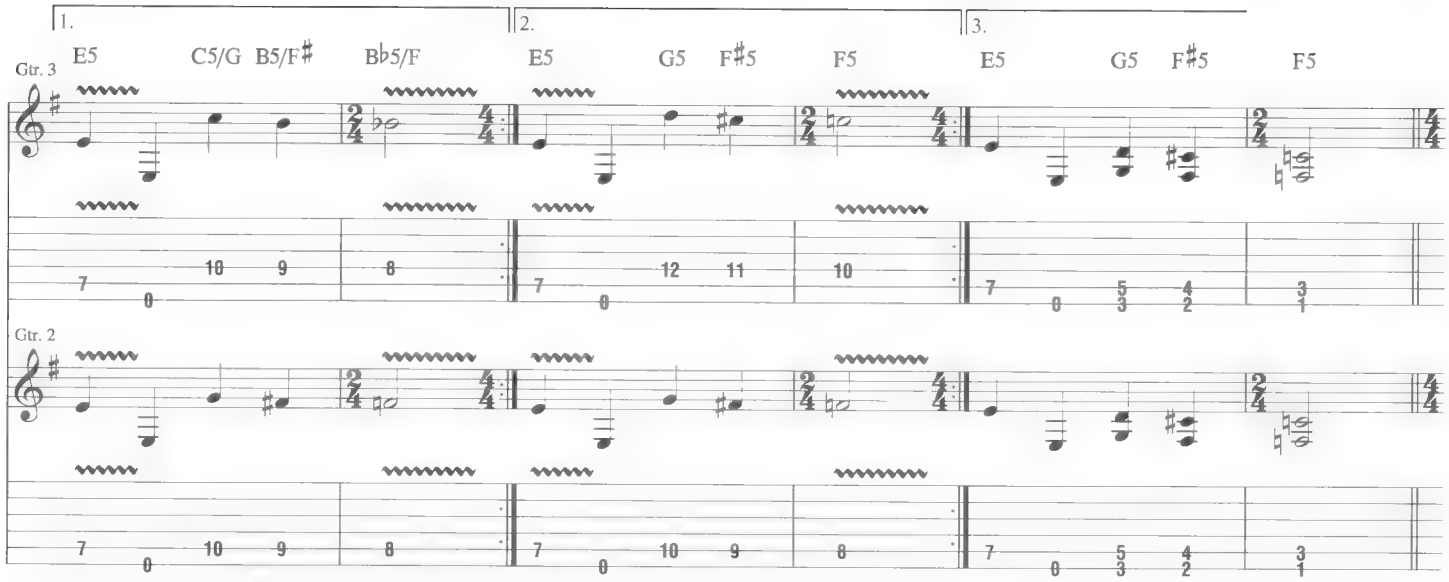
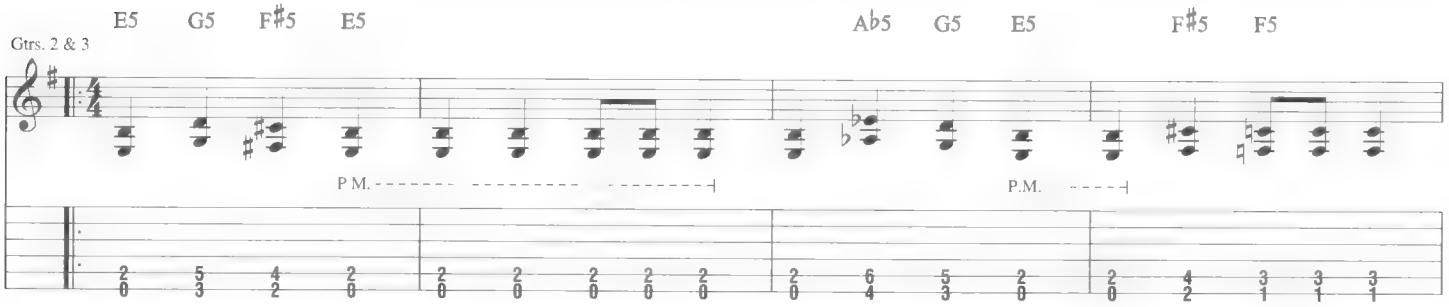
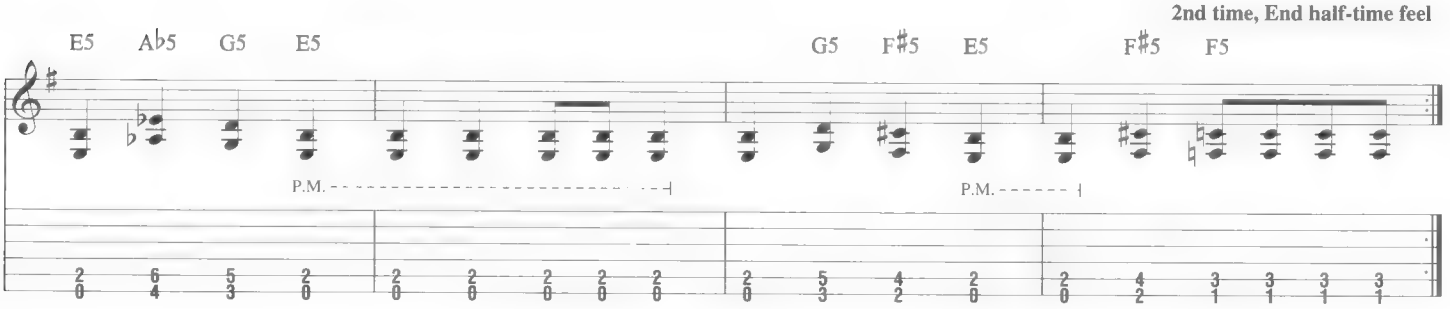
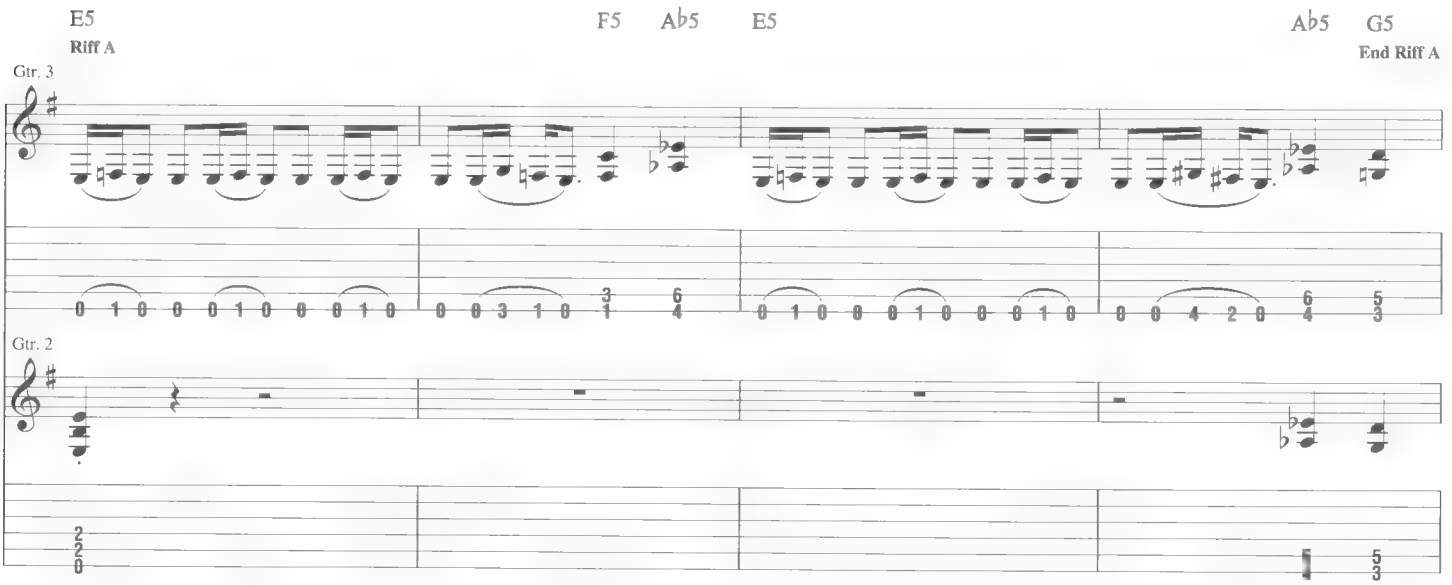

1.
2.
3.
E5
C5/G
B5/F♯
B♭5/F
E5
G5
F♯5
F5
E5
G5
F♯5
F5
Gtr. 3
Gtr. 2


E5
G5
F♯5
E5
A♭5
G5
E5
F♯5
F5
Gtrs. 2 & 3
P.M.
P.M.


2nd time, End half-time feel
E5
A♭5
G5
E5
G5
F♯5
E5
F♯5
F5
P.M.
P.M.


E5
Riff A
F5
A♭5
E5
A♭5
G5
End Riff A
Gtr. 3
Gtr. 2

Gtrs. 2 & 3: w/ Riff A

E5 F5 A♭5 E5 A♭5 G5

𝄋 Verse

2nd time, Gtr. 4: w/ Fill 1

F5 E5 F5 G5 A♭5 N.C. G5

1. Op - pres - sion is the ho - ly law, in
3. Cor - rup - tion breeds the ped - o - phile, don't

Riff B

Gtrs. 2 & 3

P.M. 1/4

F5 E5 F5 E5 F♯5 F5 E5 G5 F5 E5 F♯5

God I dis - trust.
pray for the priest.

End Riff B

P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Riff B (2 1/4 times)

F5 E5 F5 G5 A♭5 N.C. G5 F5 E5

In time His mon - u - ments will fall like ashe - es to
Con - fes - sion finds the lone - ly child, God preys on the weak.

Fill 1

Gtr. 4

88

3rd time, Gtrs. 2 & 3: w/ Riff B (1 1/4 times)
3rd time, Gtr. 5: w/ Fill 2

F5 E5 F♯5 F5 E5 G5 F5 E5 F♯5 F5 E5 F5 G5 A♭5 N.C. G5

dust.

Is war and greed the mas - ter plan?
You think your soul can still be saved.
5. The war on ter - ror just drags a - long.

F5 E5 F5 E5 F♯5 F5 E5 G5 F5 E5 F♯5 F5 E5

The bi - ble's where it all be - gan.
I think you're fuck - in' miles a - way.
My war with God is grow - ing strong.

Its prop - a - gan - da
Scream out loud, here's
His prop - a - gan - da

F5 G5 A♭5 N.C. G5 F5 E5

sells de - spair
where you be - gin.
sells de - spair

and spreads the vi - rus
For - give me, Fa - ther, for
and spreads the vi - o - lence

Gtrs. 2 & 3

Riff C

P.M.

1/4

0 1 3 4 1 0 3 0 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

F5 E5 F♯5 F5 E5 F♯5 F5 E5 F♯5 F5 A♭5 G5 A♭5

ev - 'ry - where.
I have sinned.
ev - 'ry - where.

Re - li - gion is hate, re -

End Riff C

P.M

0 1 0 4 2 1 0 4 2 1 0 4 2 1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4

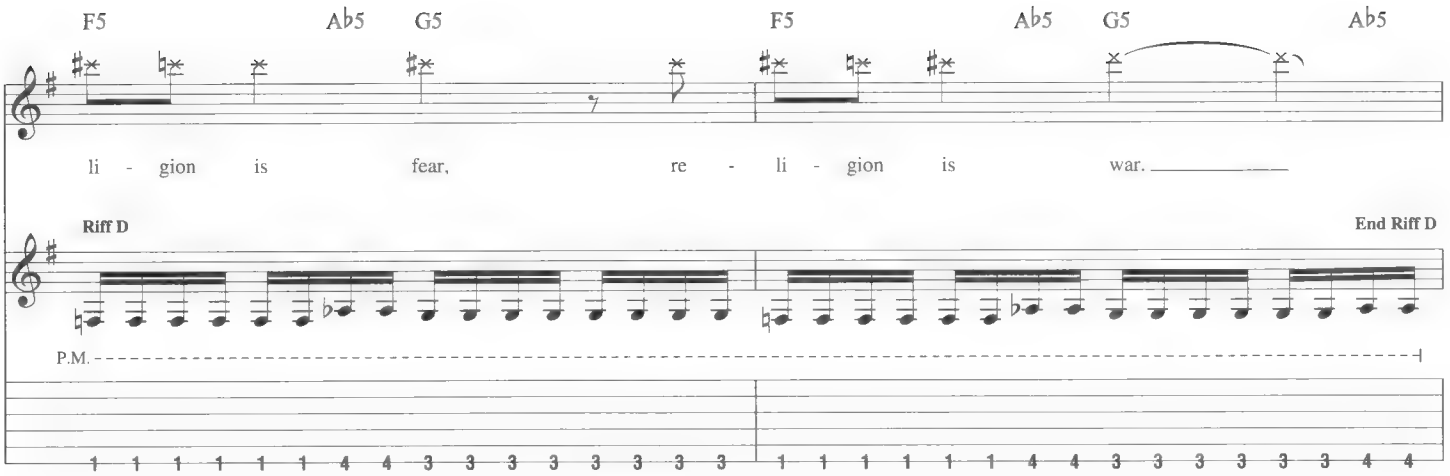
Fill 2

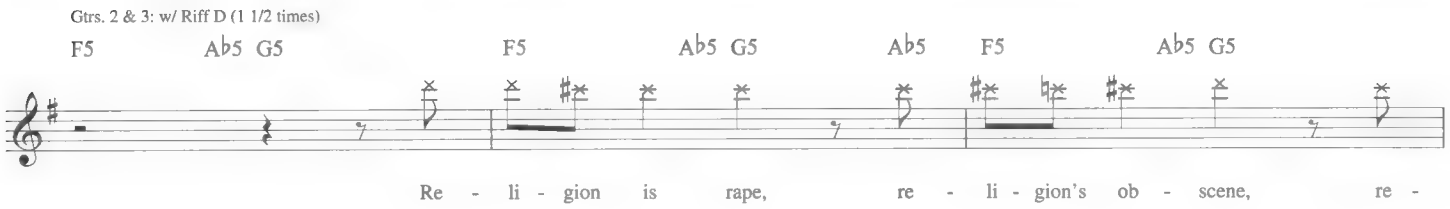
Gtr 5

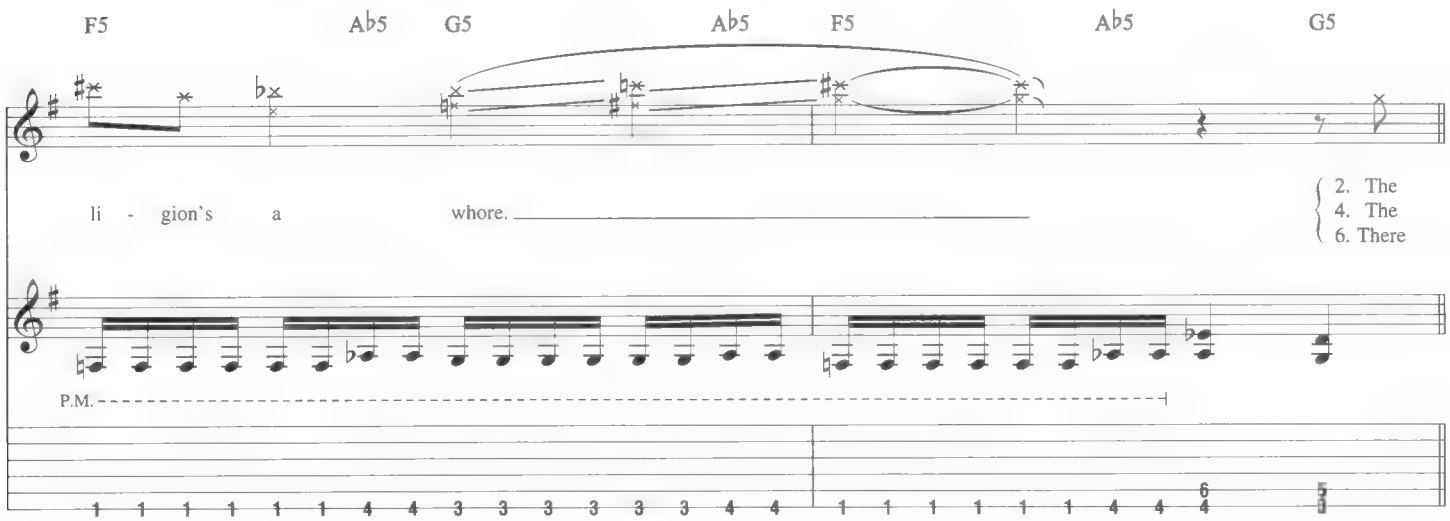
8va

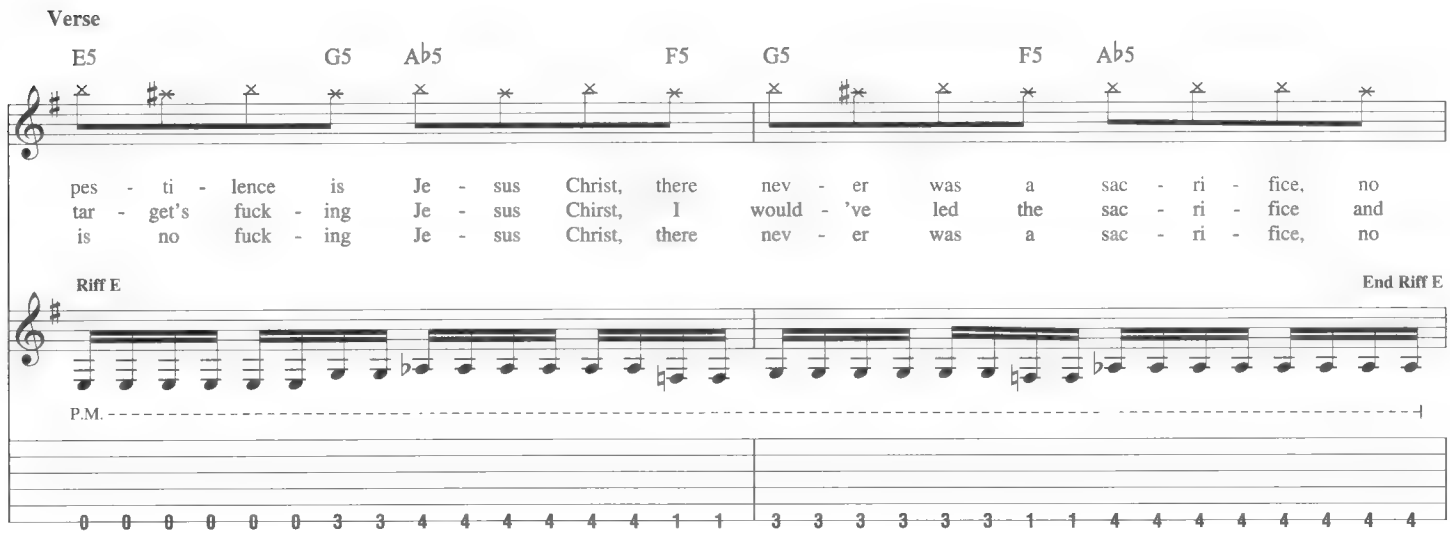
steady gliss.

22 19 12

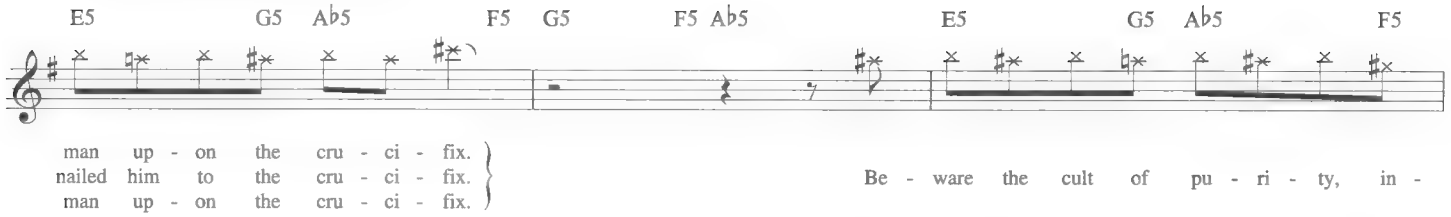

F5 Ab5 G5 F5 Ab5 G5 Ab5
li - gion is fear, re - li - gion is war.
Riff D
End Riff D
P.M.

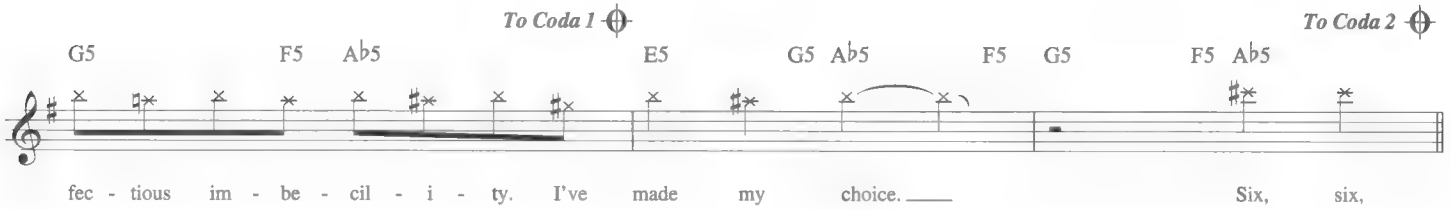

Gtrs. 2 & 3: w/ Riff D (1 1/2 times)
F5 Ab5 G5 F5 Ab5 G5 Ab5 F5 Ab5 G5
Re - li - gion is rape, re - li - gion's ob - scene, re -


F5 Ab5 G5 Ab5 F5 Ab5 G5
li - gion's a whore.
2. The
4. The
6. There
P.M.


Verse
E5 G5 Ab5 F5 G5 F5 Ab5
pes - ti - lence is Je - sus Christ, there nev - er was a sac - ri - fice, no
tar - get's fuck - ing Je - sus Chirst, I would - 've led the sac - ri - fice and
is no fuck - ing Je - sus Christ, there nev - er was a sac - ri - fice, no
Riff E
End Riff E
P.M.

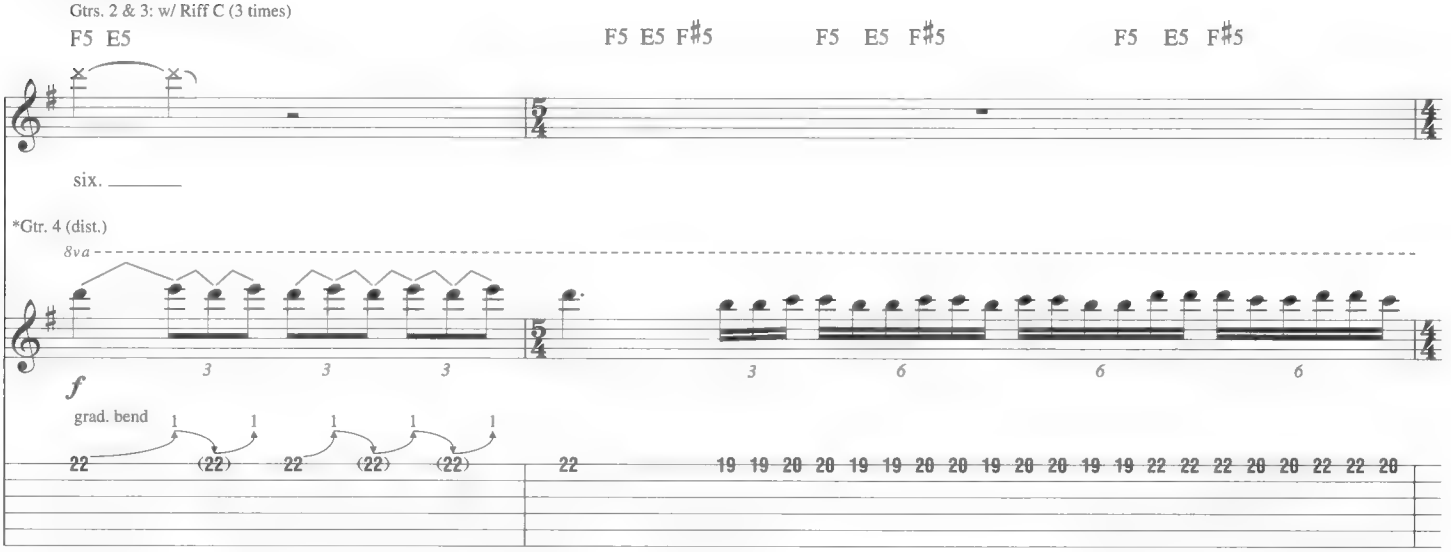
1st & 3rd times, Gtrs. 2 & 3: w/ Riff E (3 times)
2nd time, Gtrs. 2 & 3: w/ Riff E (2 times)



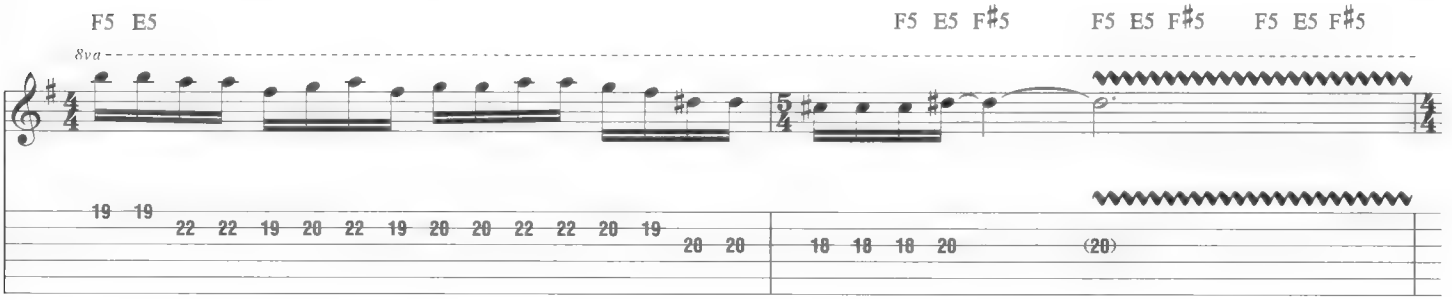


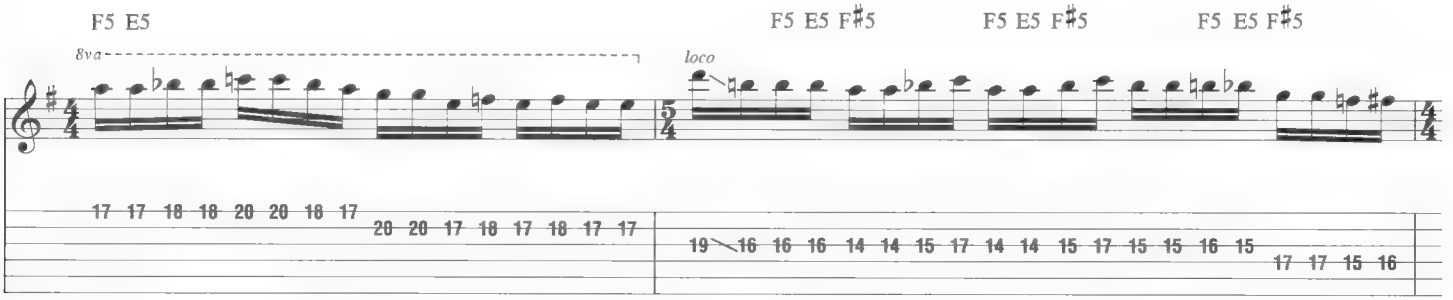
Guitar Solo

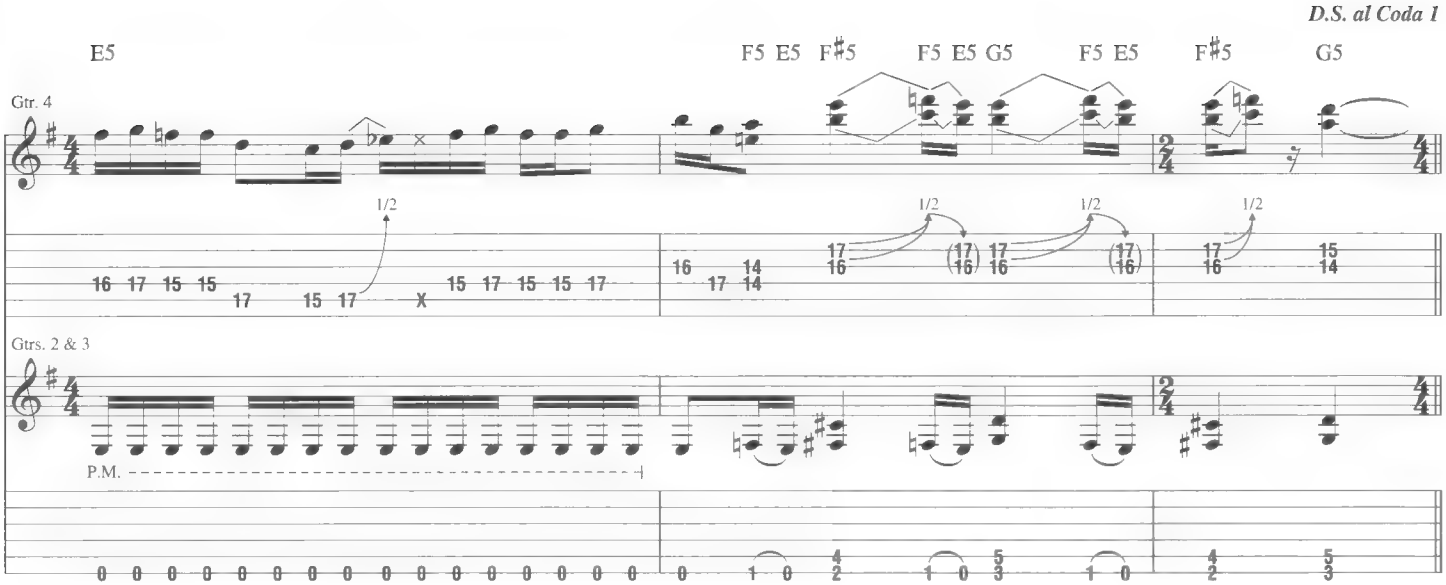
Gtrs. 2 & 3: w/ Riff C (3 times)

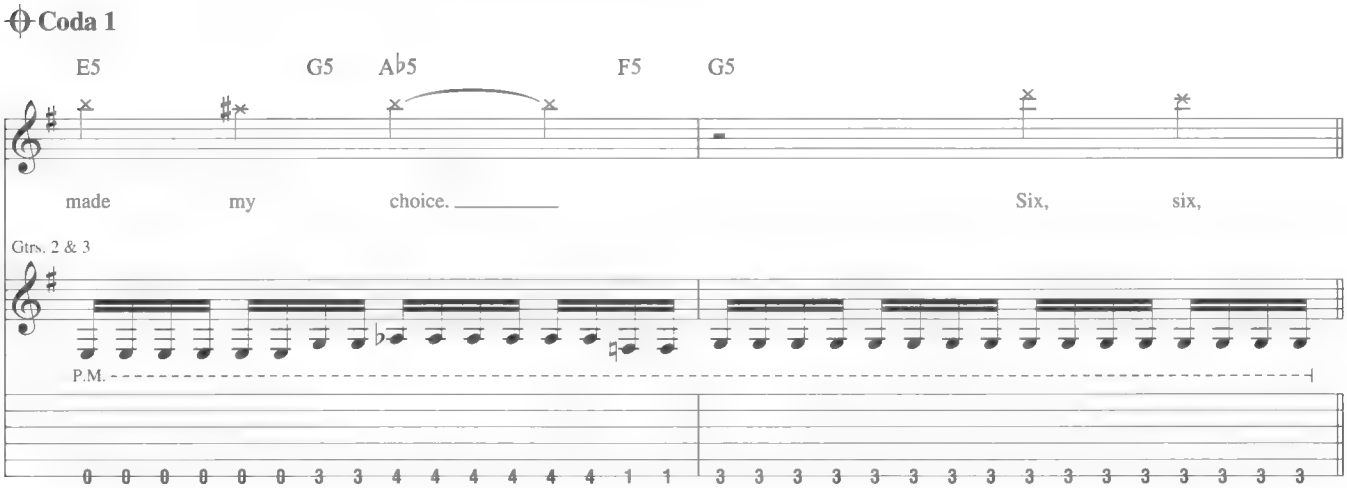


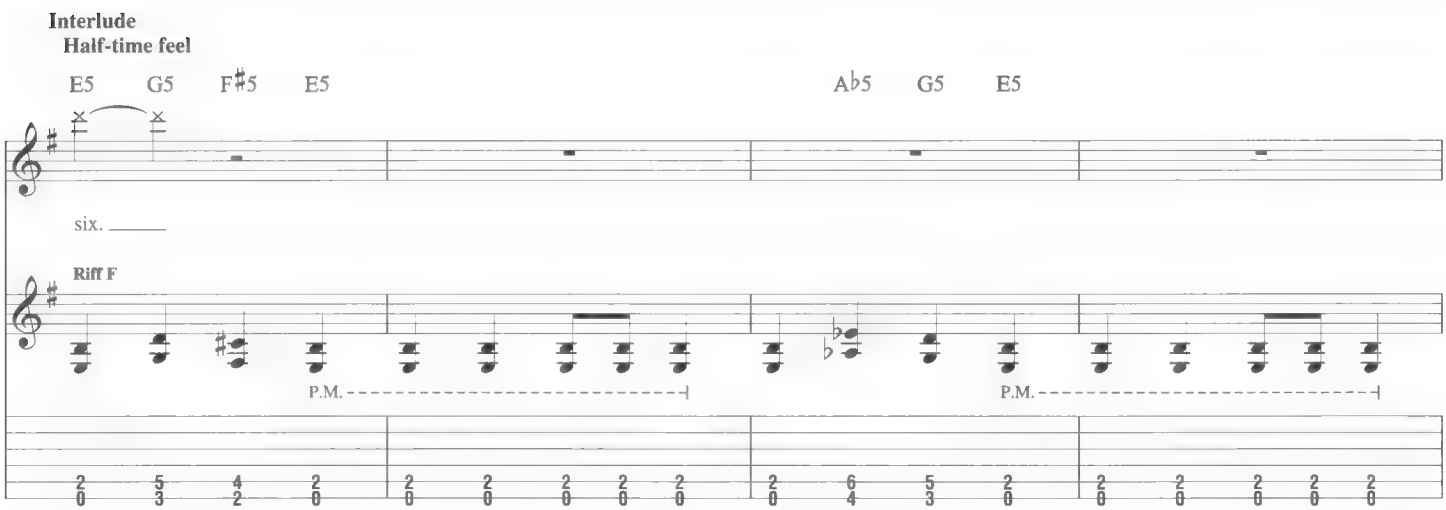
*Jeff Hanneman

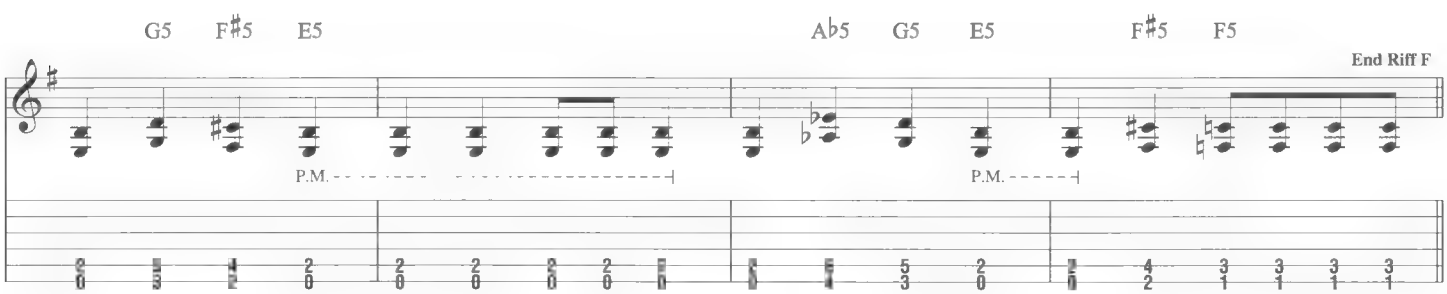





D.S. al Coda 1
E5
F5 E5 F♯5 F5 E5 G5 F5 E5 F♯5 G5
Gtr. 4
1/2
Gtrs. 2 & 3
P.M.

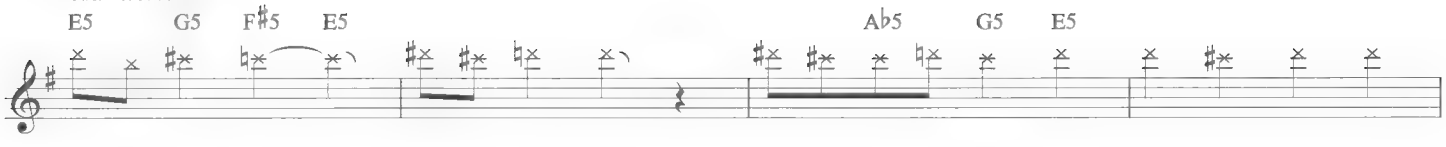

Coda 1
E5 G5 A♭5 F5 G5
made my choice. Six, six,
Gtrs. 2 & 3
P.M.


Interlude
Half-time feel
E5 G5 F♯5 E5 A♭5 G5 E5
six.
Riff F
P.M.


G5 F♯5 E5 A♭5 G5 E5 F♯5 F5
End Riff F
P.M.

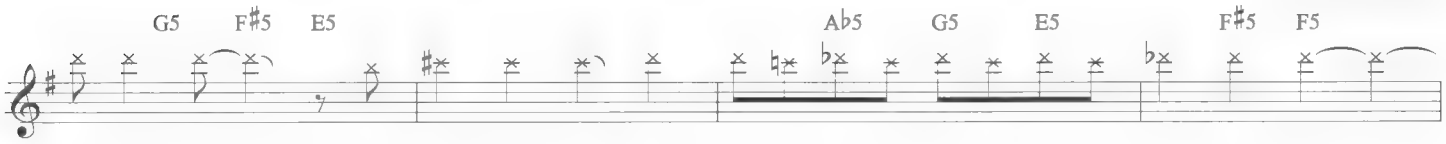
Bridge

Gtrs. 2 & 3: w/ Riff F



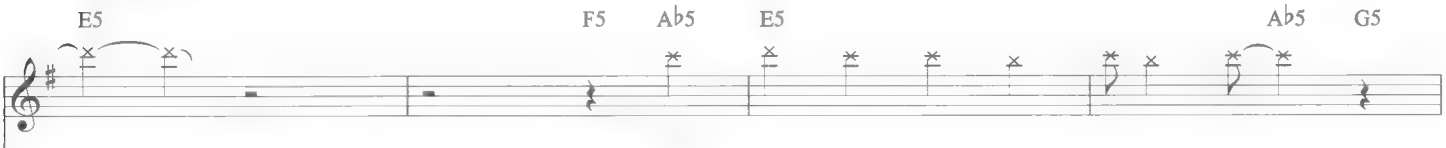
Je - sus is pain, Je - sus is gore, Je - sus is the blood that's spilled in war. He's

End half-time feel



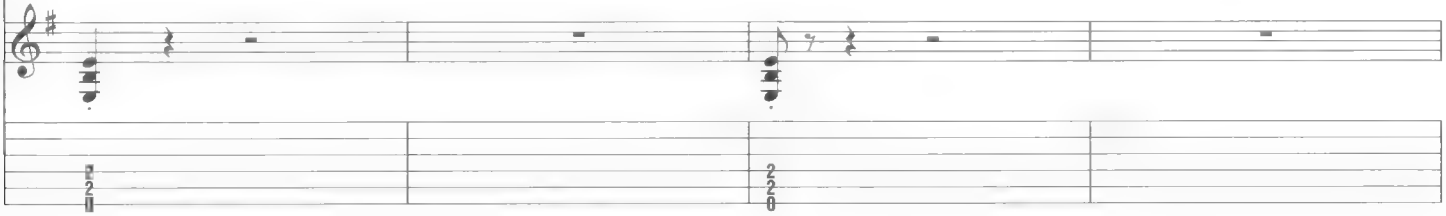
ev - 'ry - thing, He's all things dead, He's pull - ing on the trig - ger point - ed at your head.

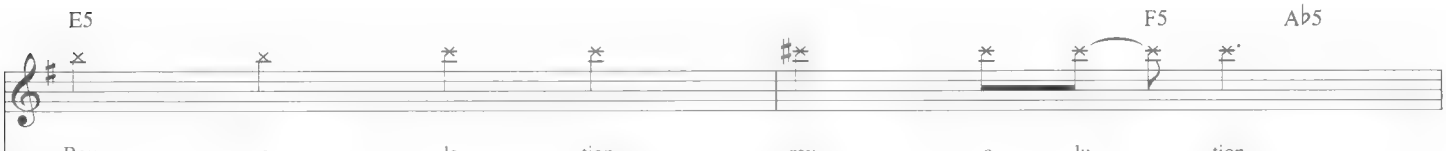
Gtr. 2: w/ Riff A



Through fear you're sold in - to the fraud.

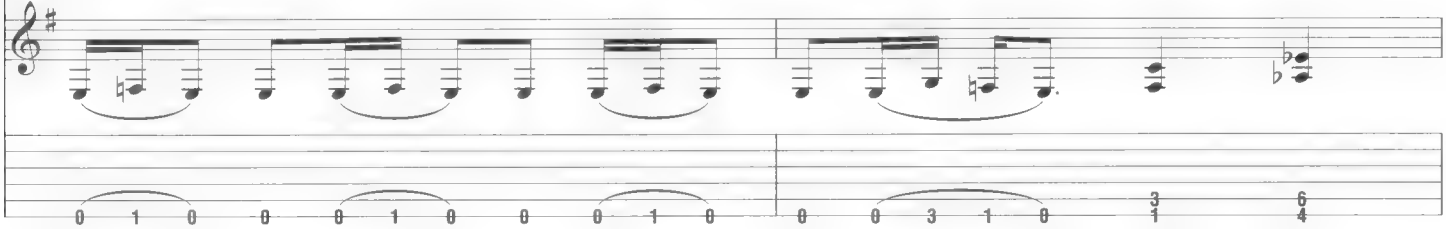
Gtr. 3



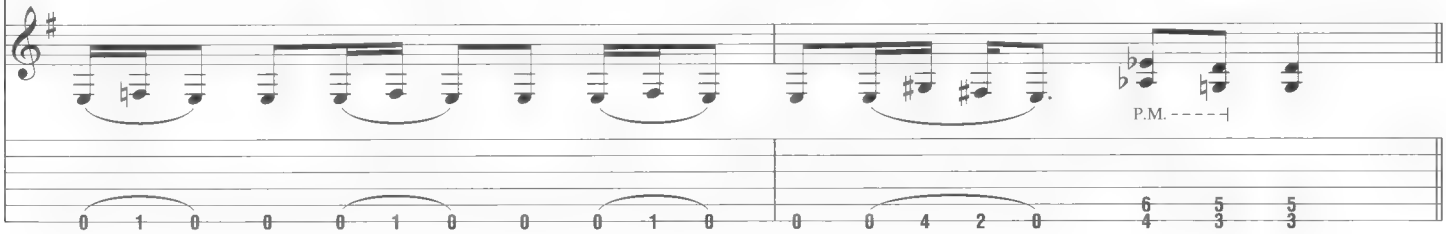


Rev - e - la - tion, rev - o - lu - tion,

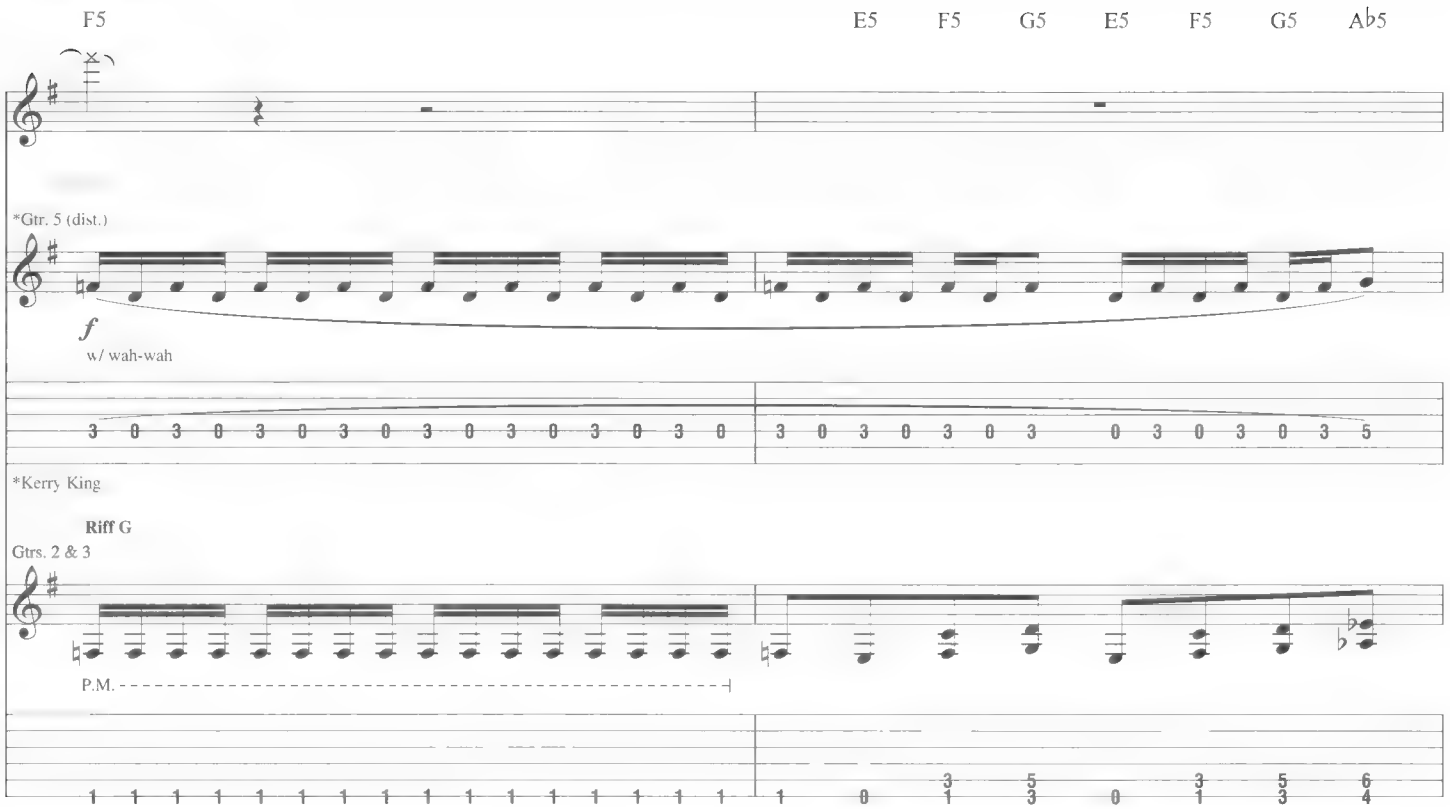
Gtrs. 2 & 3

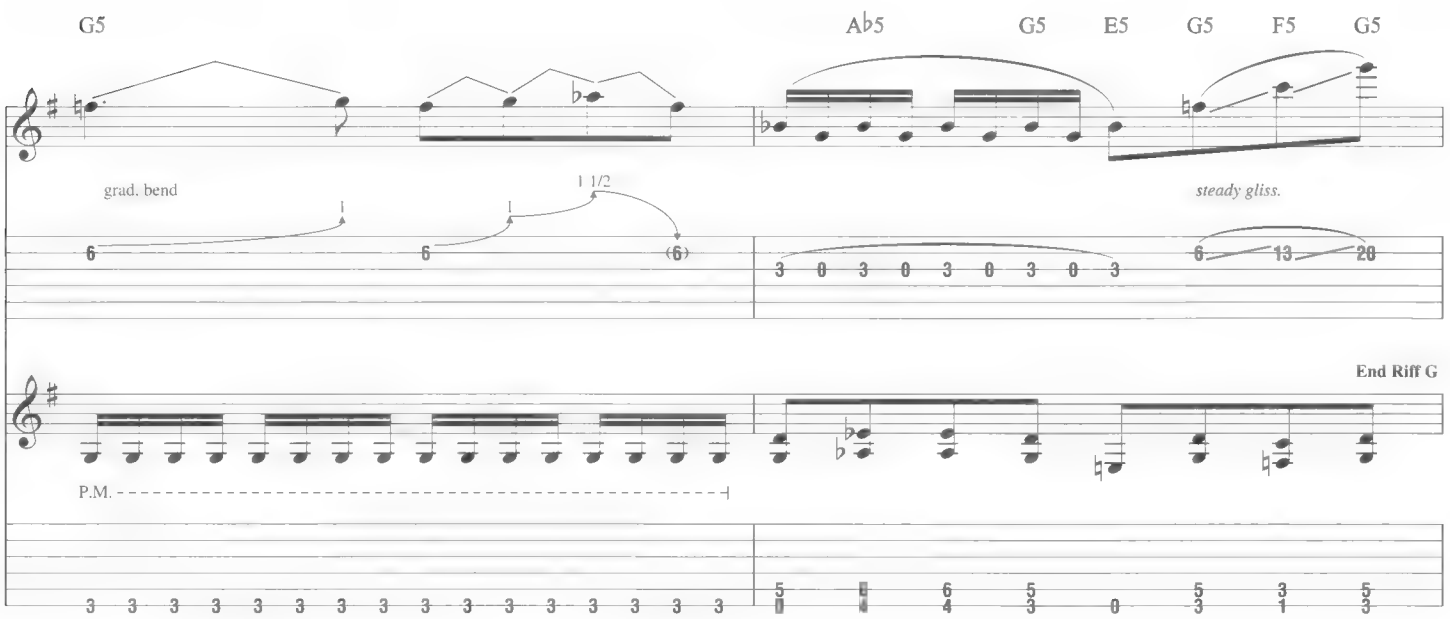


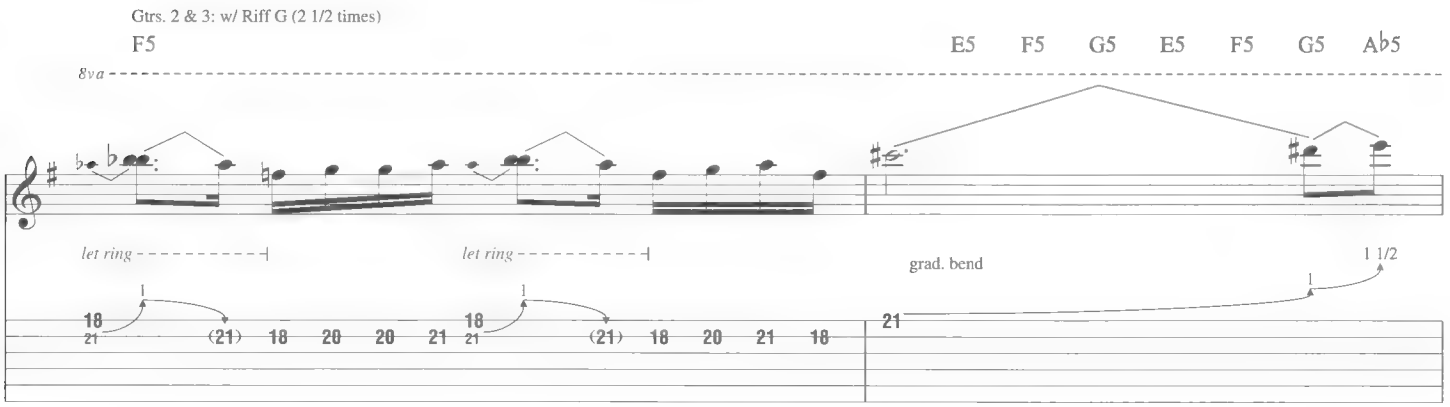
I see through your Christ il - lu - sion.

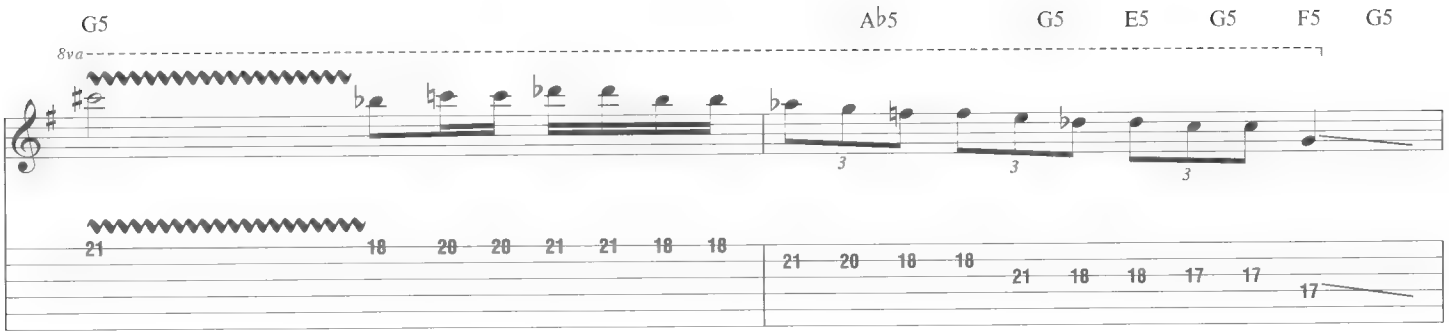


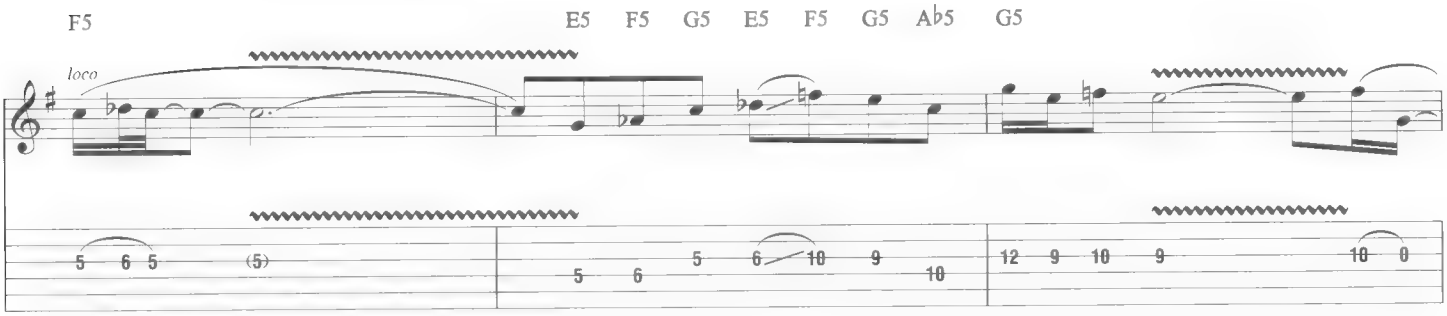
Guitar Solo

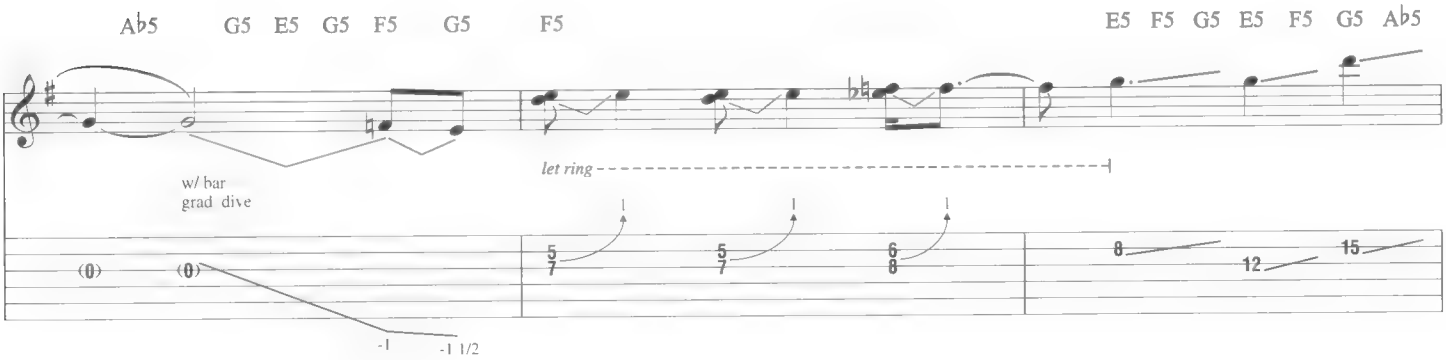

F5
E5 F5 G5 E5 F5 G5 Ab5
*Gtr. 5 (dist.)
f
w/ wah-wah
*Kerry King
Riff G
Gtrs. 2 & 3
P.M.

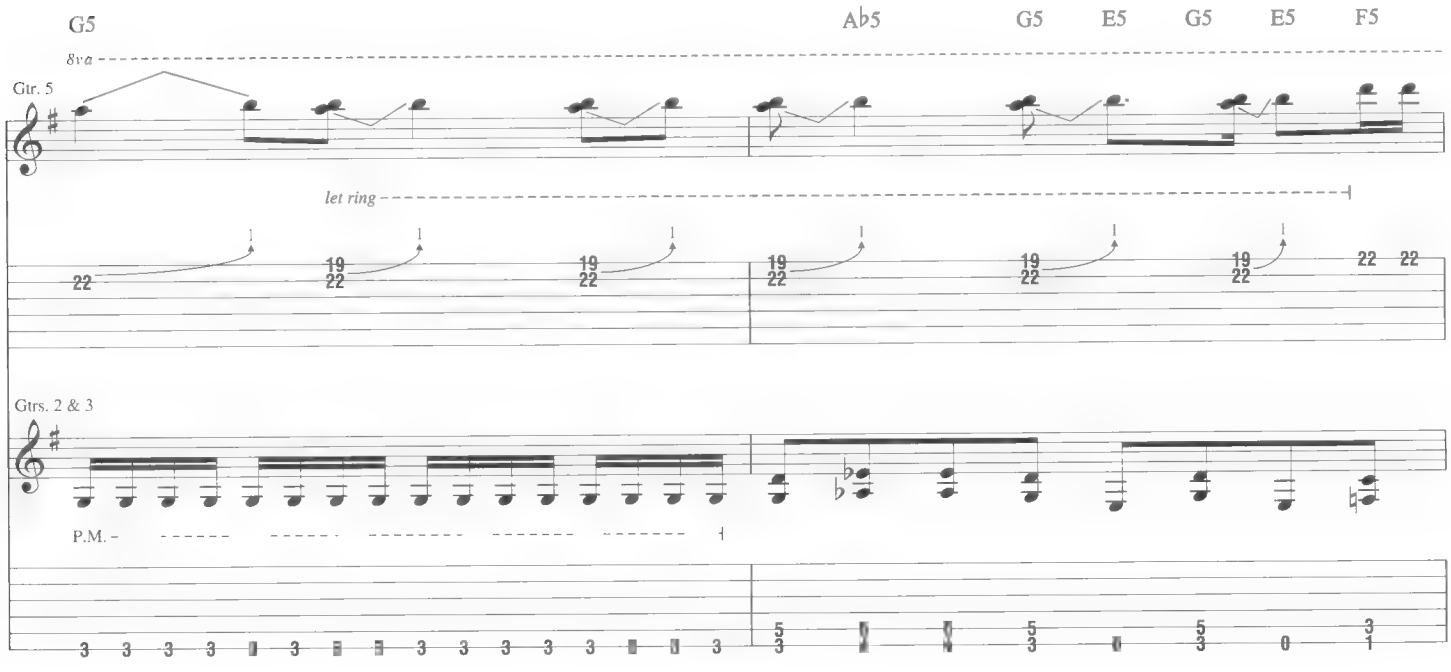

G5
Ab5 G5 E5 G5 F5 G5
grad. bend
1 1/2
steady gliss.
End Riff G
P.M.

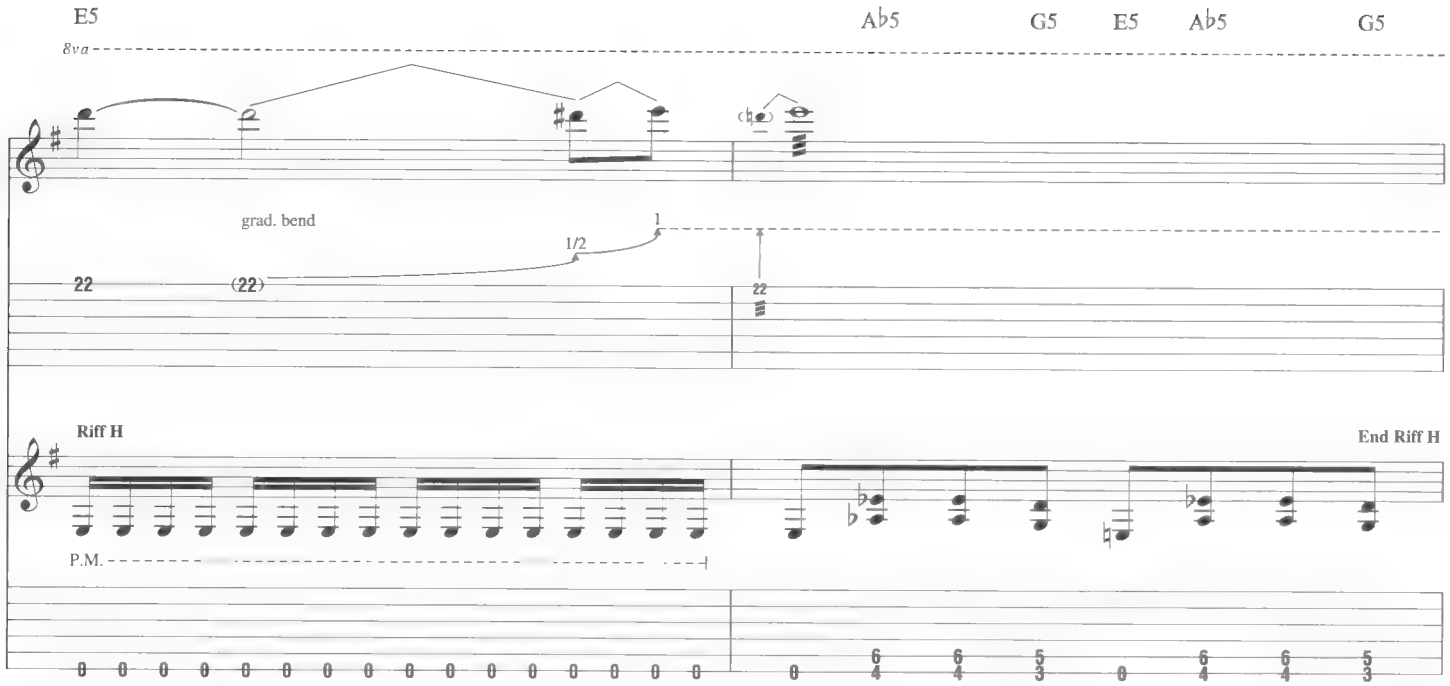

Gtrs. 2 & 3: w/ Riff G (2 1/2 times)
F5
E5 F5 G5 E5 F5 G5 Ab5
8va
let ring
let ring
grad. bend
1 1/2

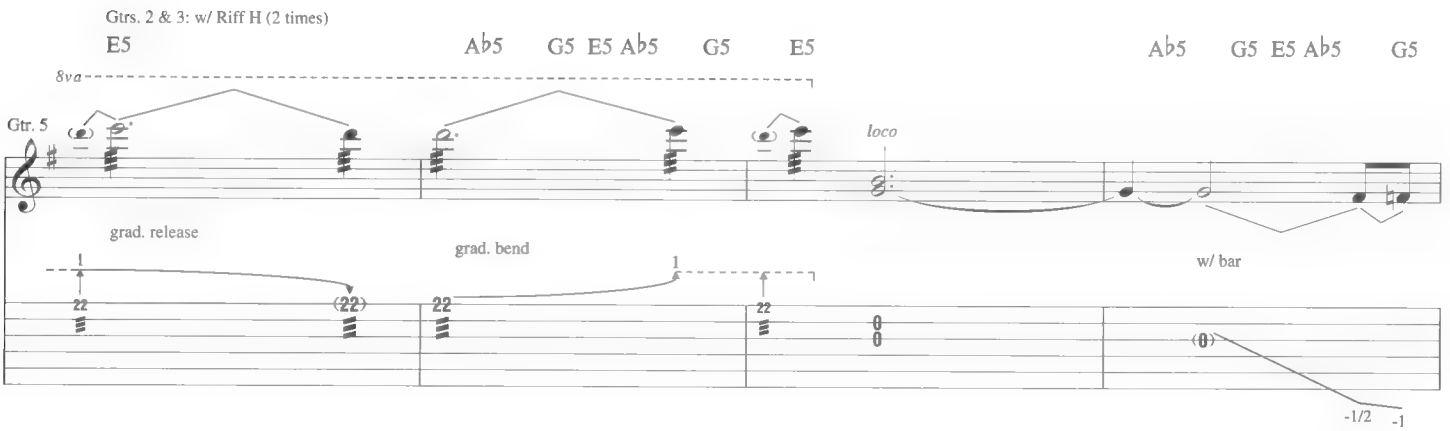

G5
Ab5
G5
E5
G5
F5
G5
8va

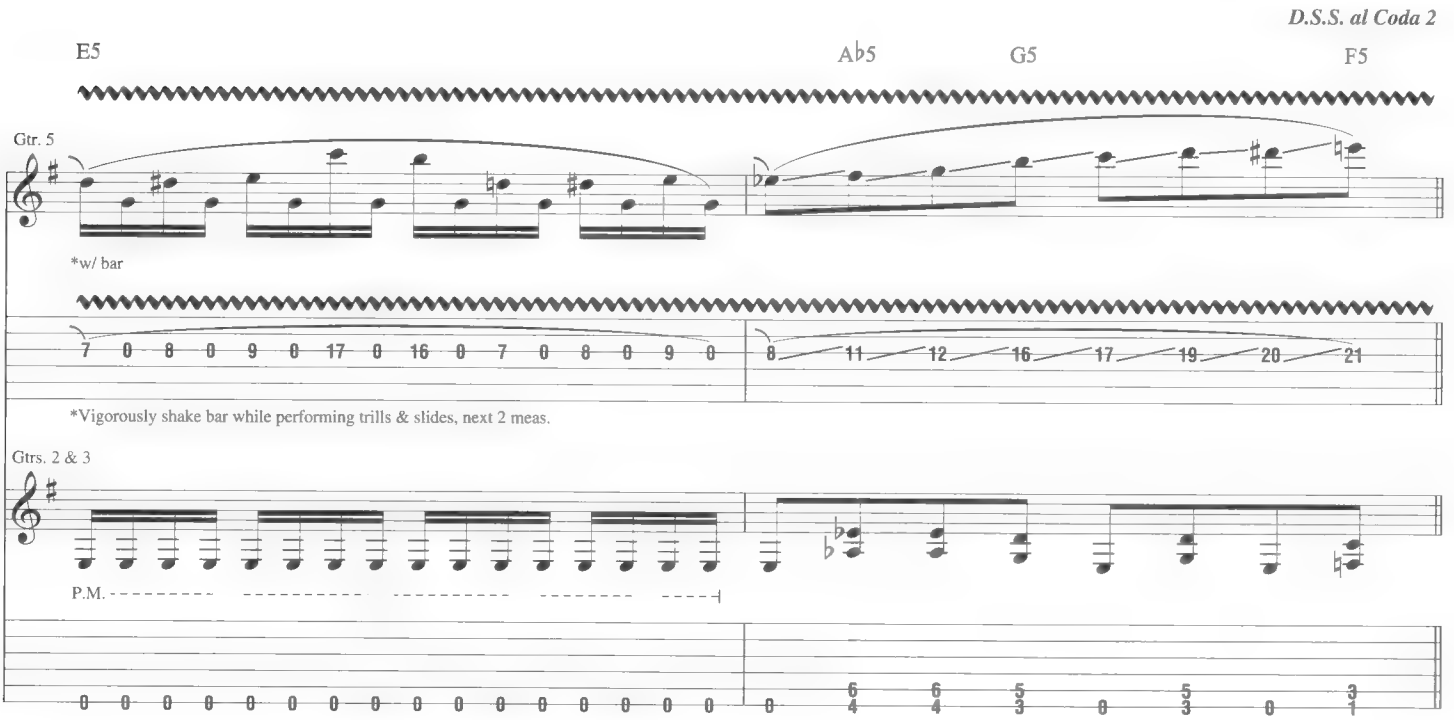

F5
E5
F5
G5
E5
F5
G5
Ab5
G5
loco


Ab5
G5
E5
G5
F5
G5
F5
E5
F5
G5
E5
F5
G5
Ab5
w/ bar
grad. dive
let ring
-1
-1 1/2

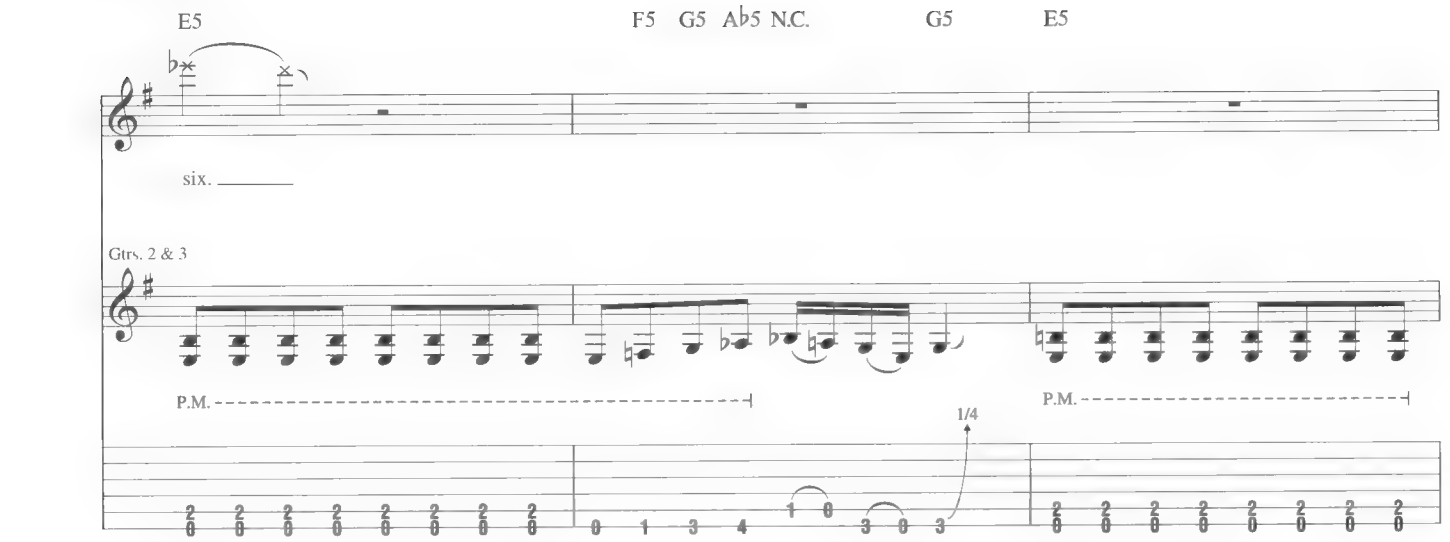

G5
Ab5
G5
E5
G5
E5
F5
8va
Gtr. 5
let ring
Gtrs. 2 & 3
P.M.

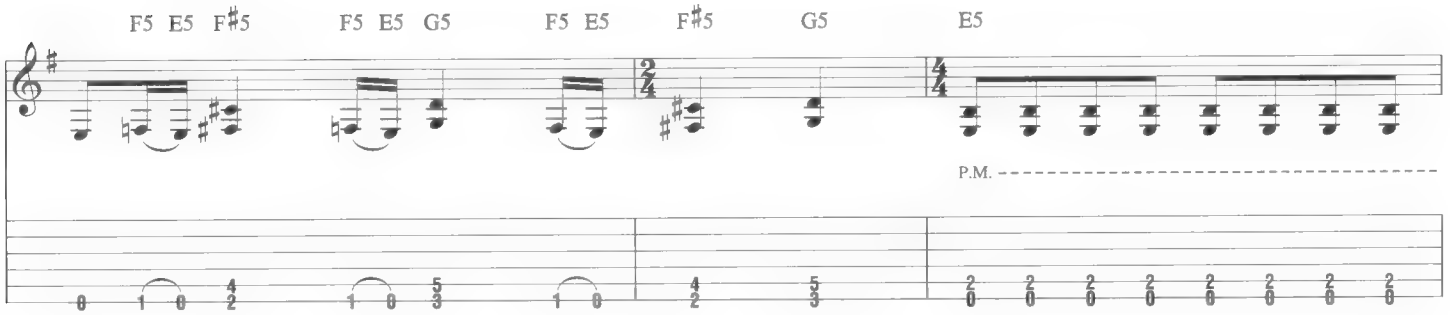

E5
A♭5
G5
E5
A♭5
G5
8va
grad. bend
1/2
Riff H
End Riff H
P.M.

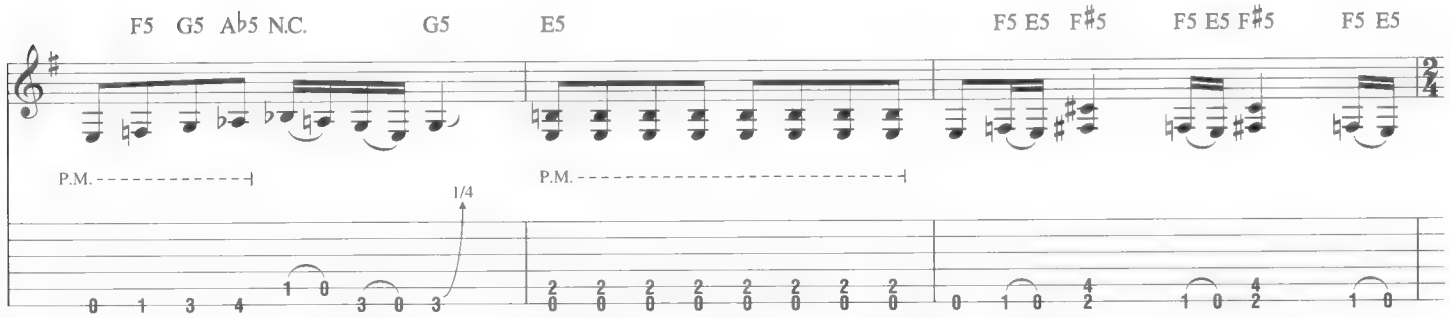

Gtrs. 2 & 3: w/ Riff H (2 times)
E5
A♭5
G5
E5
A♭5
G5
E5
A♭5
G5
E5
A♭5
G5
8va
Gtr. 5
loco
grad. release
grad. bend
w/ bar
-1/2
-1

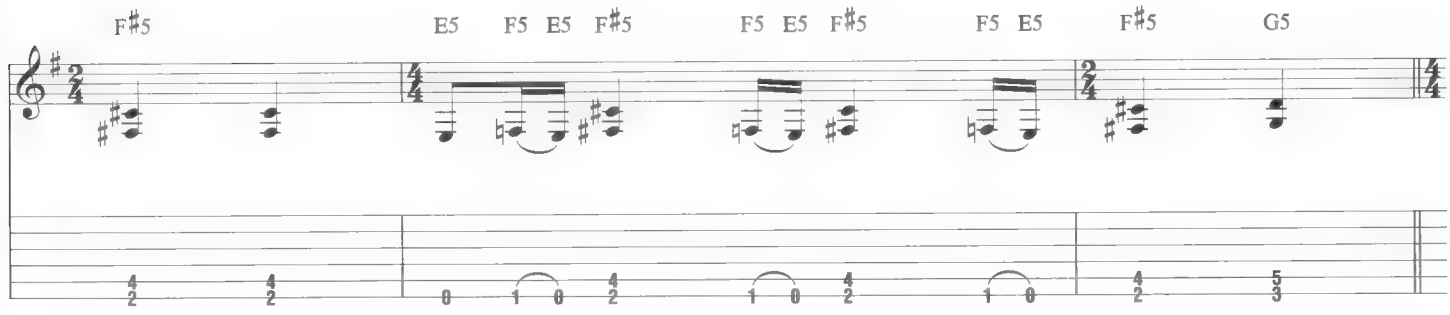

D.S.S. al Coda 2
E5
A♭5
G5
F5
Gtr. 5
*w/ bar
*Vigorously shake bar while performing trills & slides, next 2 meas.
Gtrs. 2 & 3
P.M.

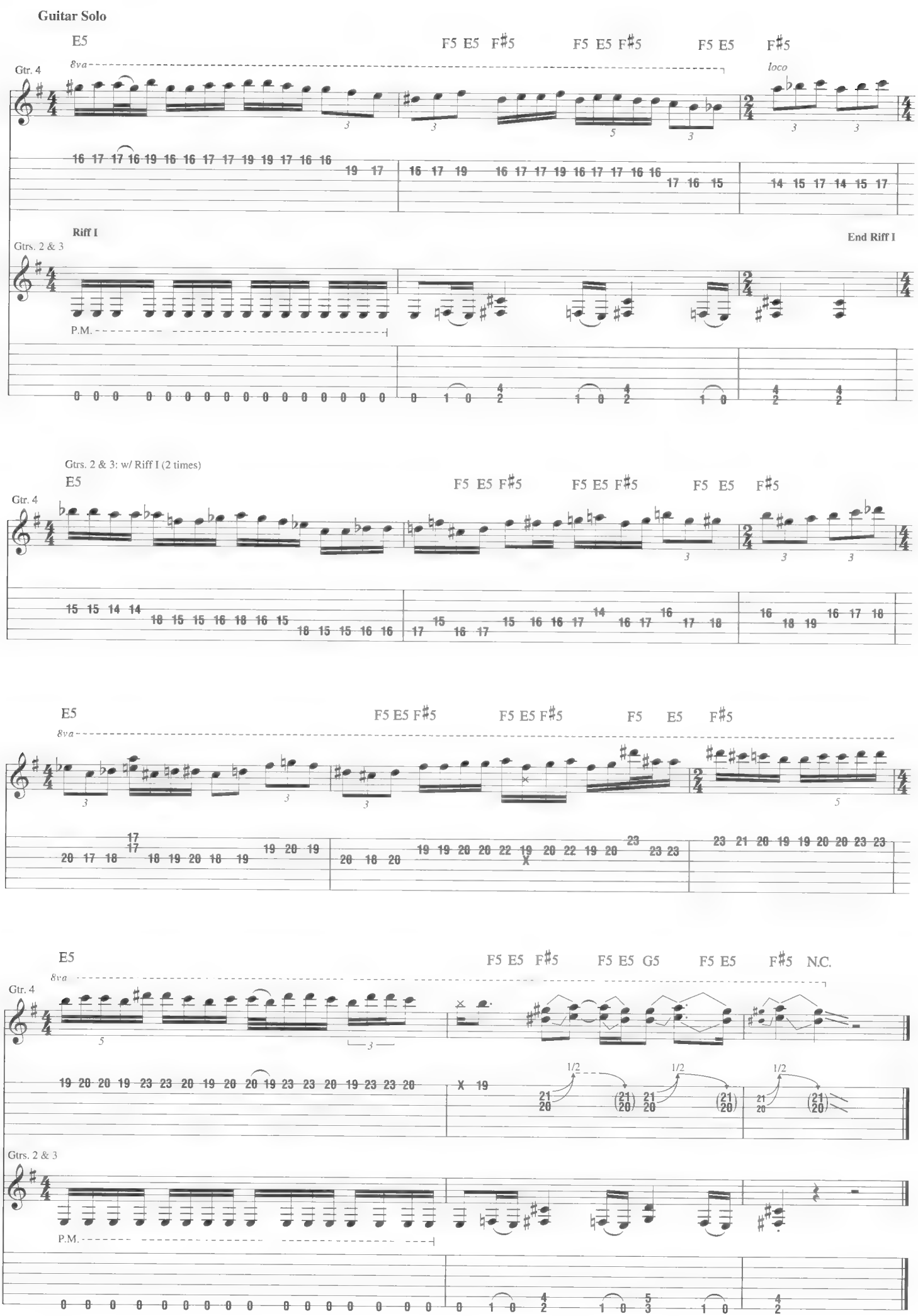
Coda 2


E5
F5 G5 Ab5 N.C.
G5
E5
six.
Gtrs. 2 & 3
P.M.
P.M.
1/4


F5 E5 F♯5
F5 E5 G5
F5 E5
F♯5
G5
E5
P.M.

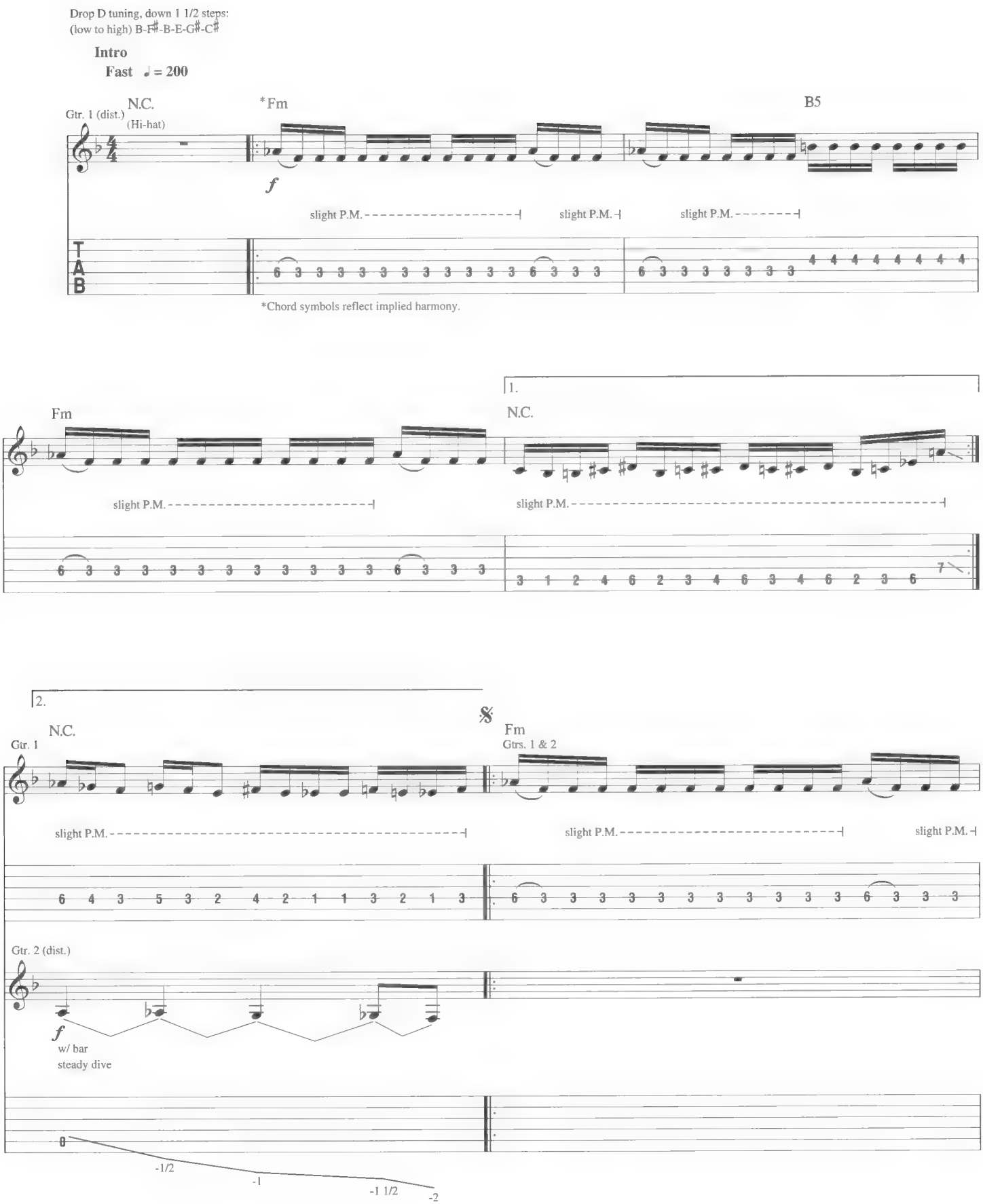

F5 G5 Ab5 N.C.
G5
E5
F5 E5 F♯5
F5 E5 F♯5
F5 E5
P.M.
P.M.
1/4


F♯5
E5
F5 E5 F♯5
F5 E5 F♯5
F5 E5
F♯5
G5


Guitar Solo
E5
F5 E5 F♯5
F5 E5 F♯5
F5 E5
F♯5
Gtr. 4
8va
loco
Riff I
End Riff I
Gtrs. 2 & 3
P.M.
Gtrs. 2 & 3: w/ Riff I (2 times)
E5
F5 E5 F♯5
F5 E5 F♯5
F5 E5
F♯5
Gtr. 4
E5
F5 E5 F♯5
F5 E5 F♯5
F5
E5
F♯5
8va
E5
F5 E5 F♯5
F5 E5 G5
F5 E5
F♯5
N.C.
Gtr. 4
8va
1/2
1/2
1/2
Gtrs. 2 & 3
P.M.

Supremist

Words and Music by Kerry King and Dave Lombardo



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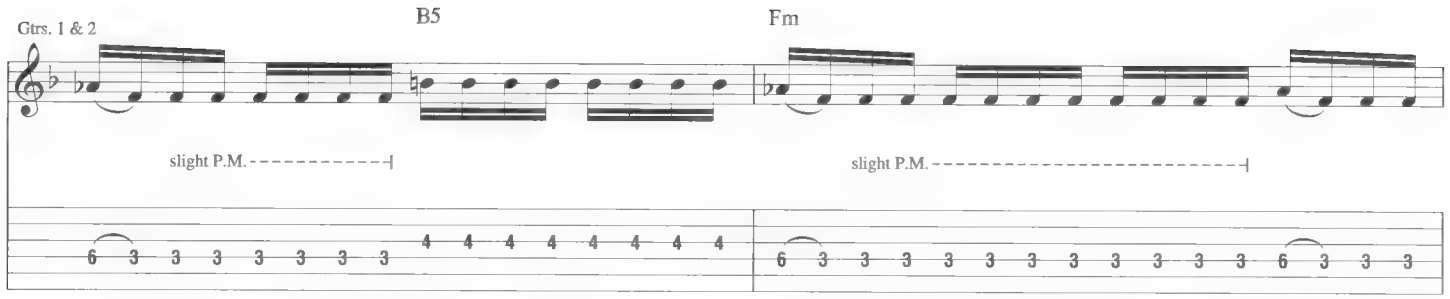
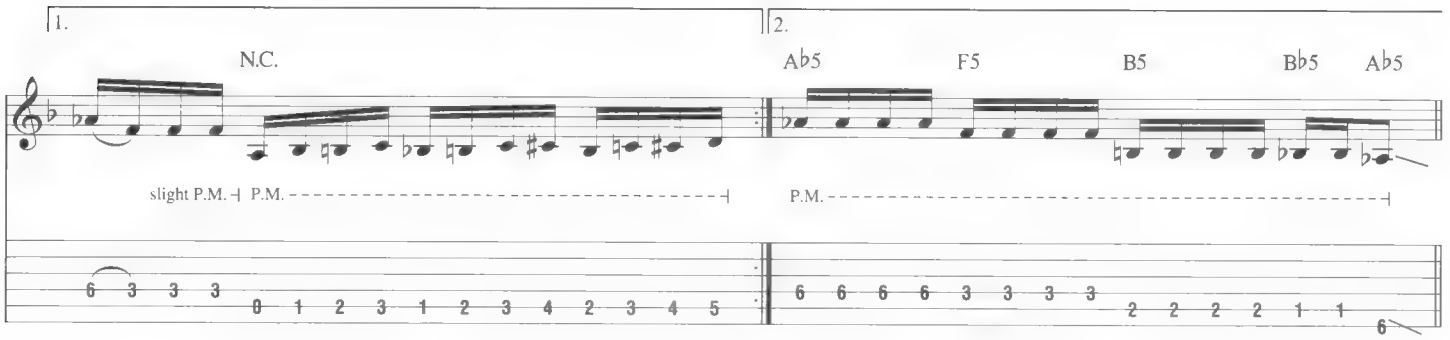
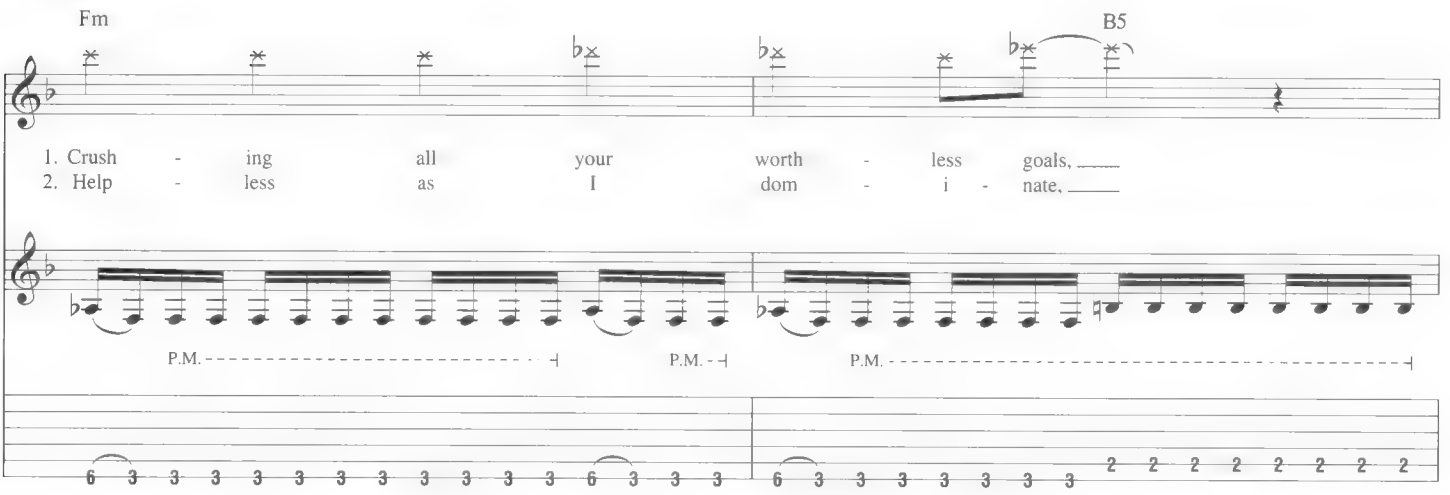
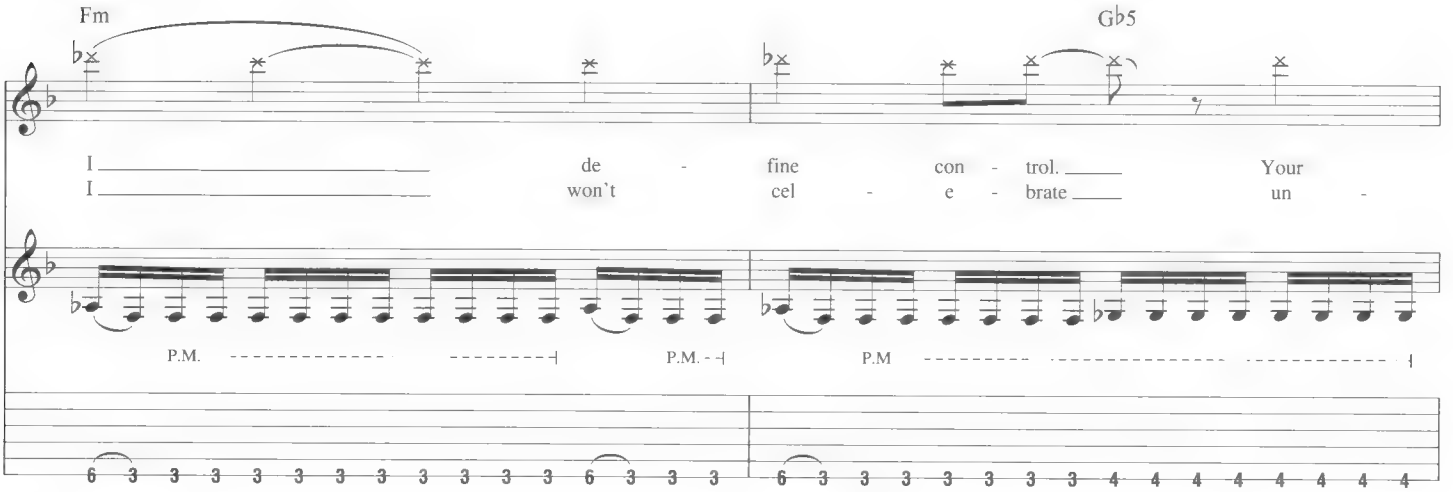
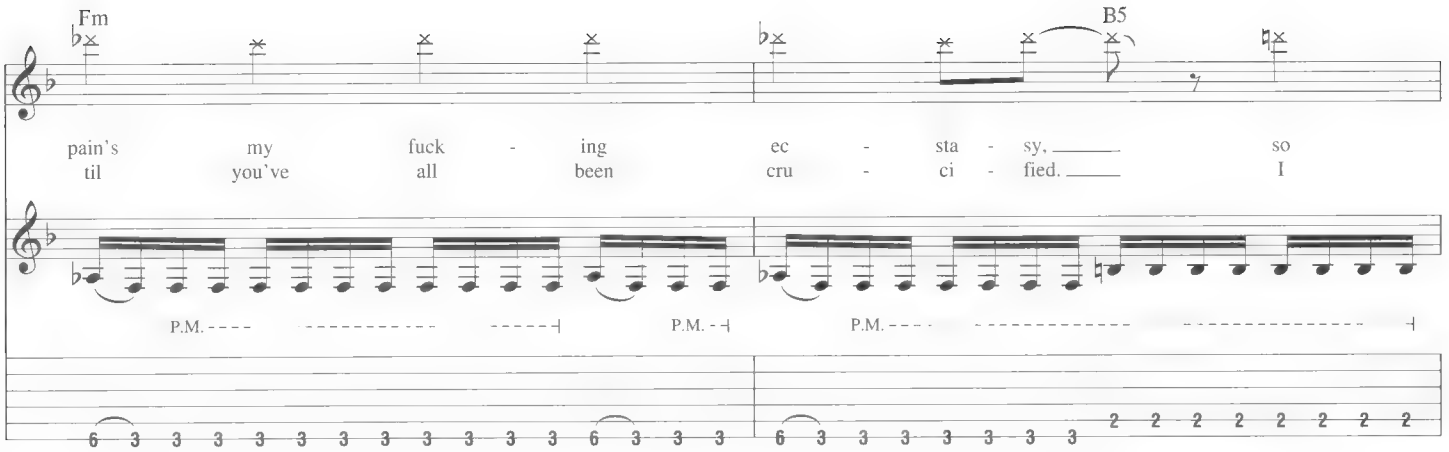

Gtrs. 1 & 2
B5
Fm
slight P.M.
slight P.M.

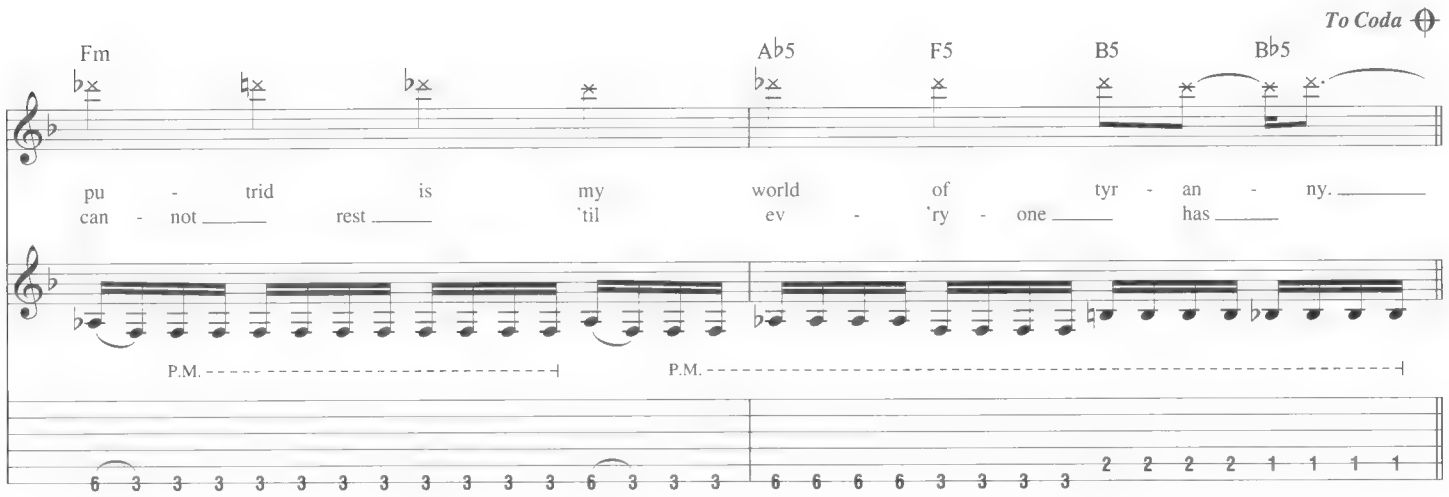

1.
2.
N.C.
A♭5
F5
B5
B♭5
A♭5
slight P.M.
P.M.
P.M.

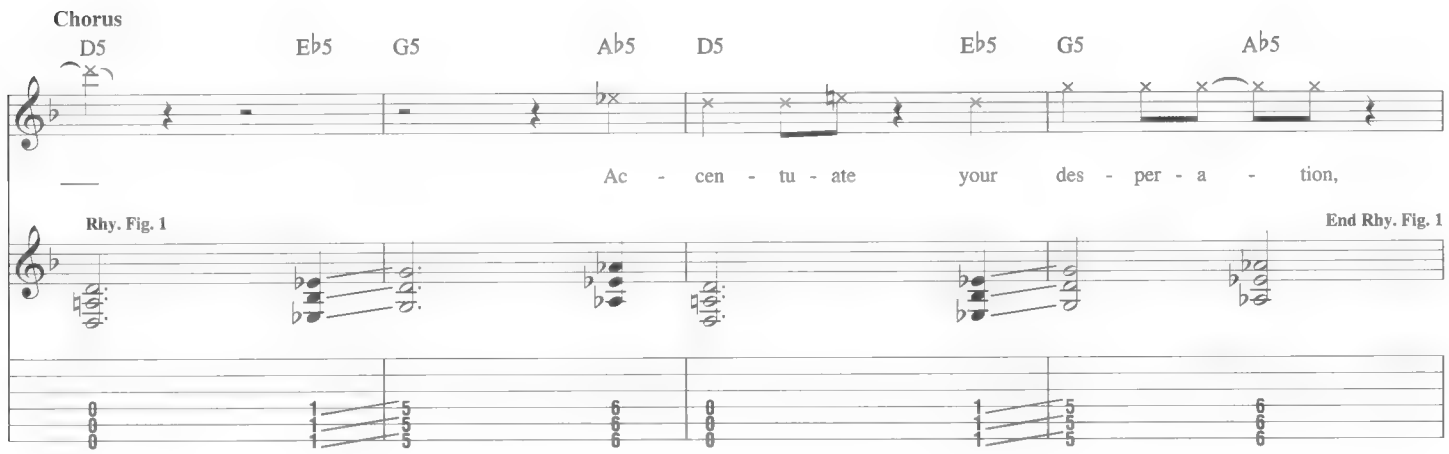
Verse

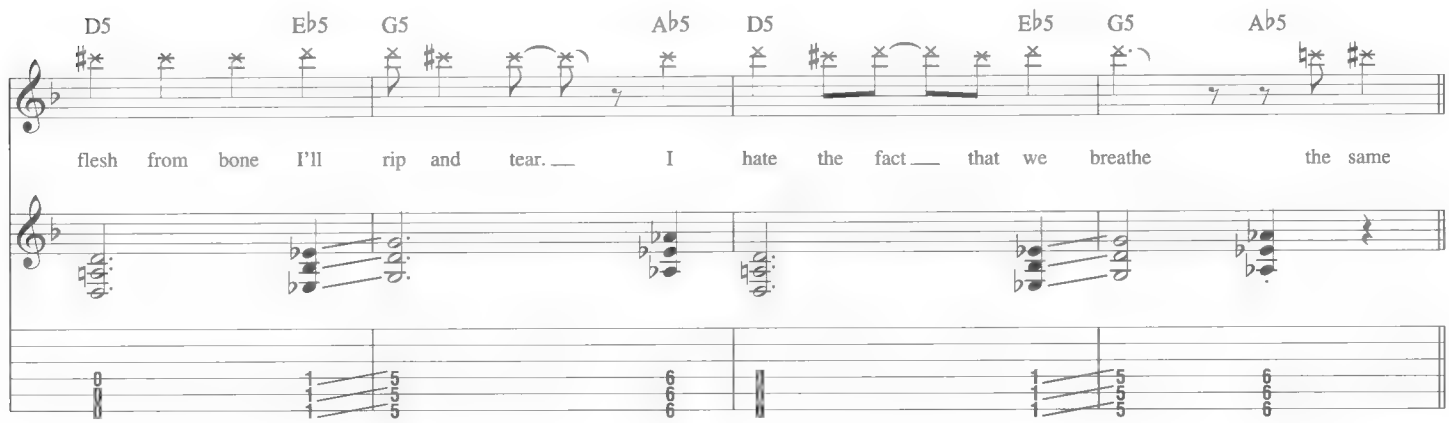

Fm
B5
1. Crush - ing all your worth - less goals,
2. Help - less as I dom - i - nate,
P.M.
P.M.
P.M.


Fm
G♭5
I de - fine con - trol. Your
I won't cel - e - brate un -
P.M.
P.M.
P.M

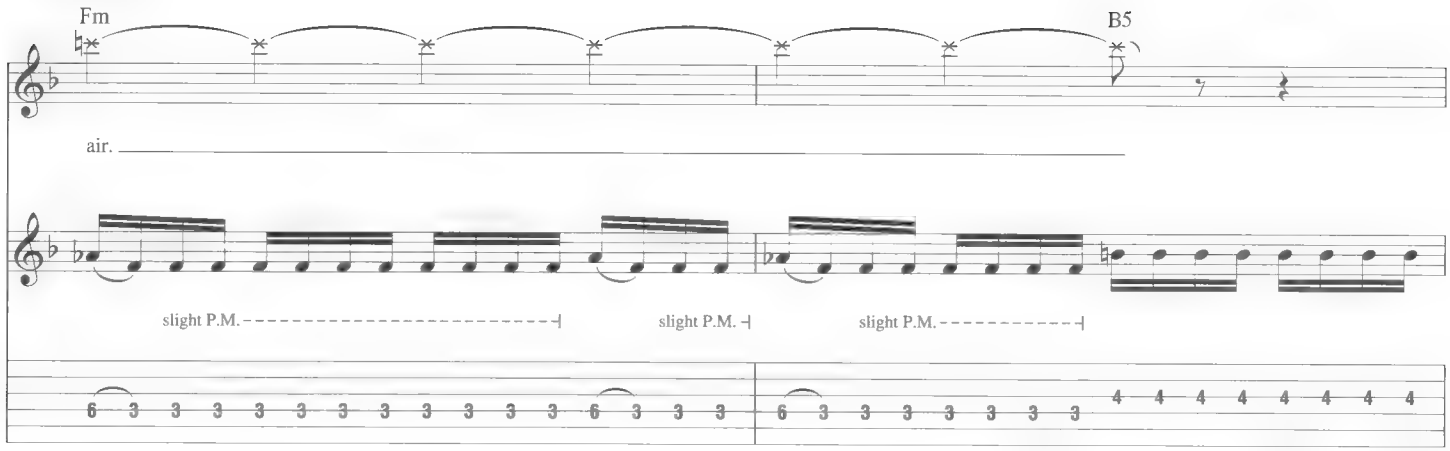

Fm
B5
pain's my fuck - ing ec - sta - sy, so
til you've all been cru - ci - fied. I
P.M.
P.M.
P.M.


To Coda
Fm
Ab5
F5
B5
Bb5
pu - trid is my world of tyr - an - ny.
can - not rest 'til ev - 'ry - one has
P.M.
P.M.

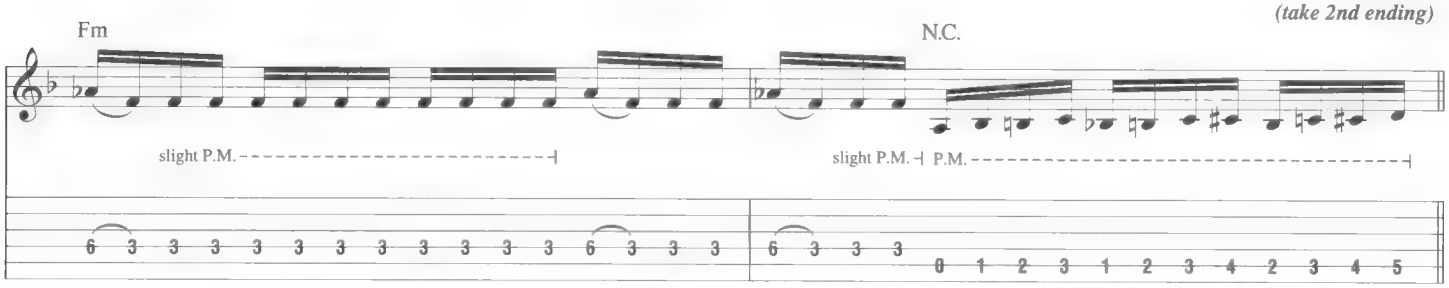

Chorus
D5
Eb5
G5
Ab5
D5
Eb5
G5
Ab5
Ac - cen - tu - ate your des - per - a - tion,
Rhy. Fig. 1
End Rhy. Fig. 1


D5
Eb5
G5
Ab5
D5
Eb5
G5
Ab5
flesh from bone I'll rip and tear. I hate the fact that we breathe the same

Interlude

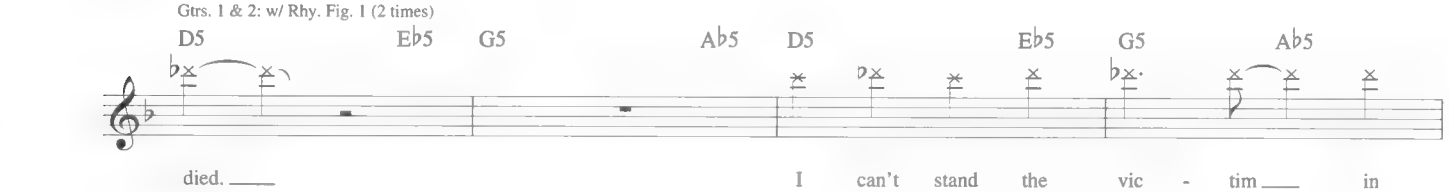


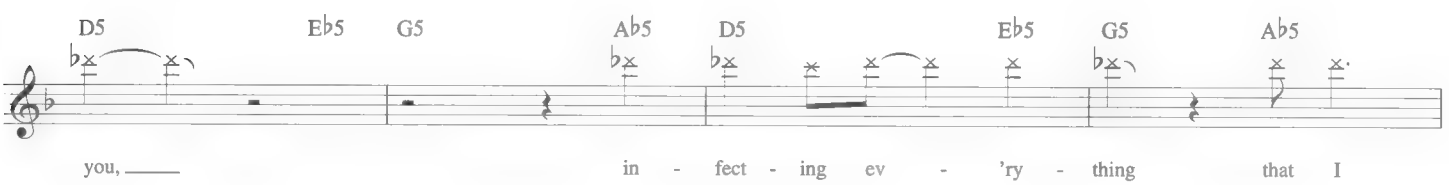
D.S. al Coda
(take 2nd ending)

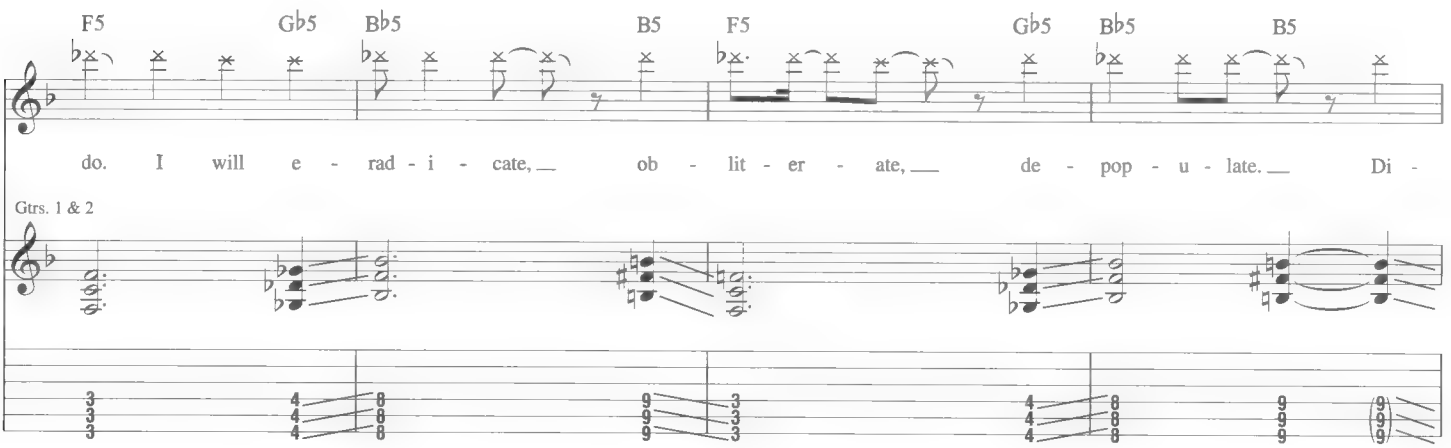


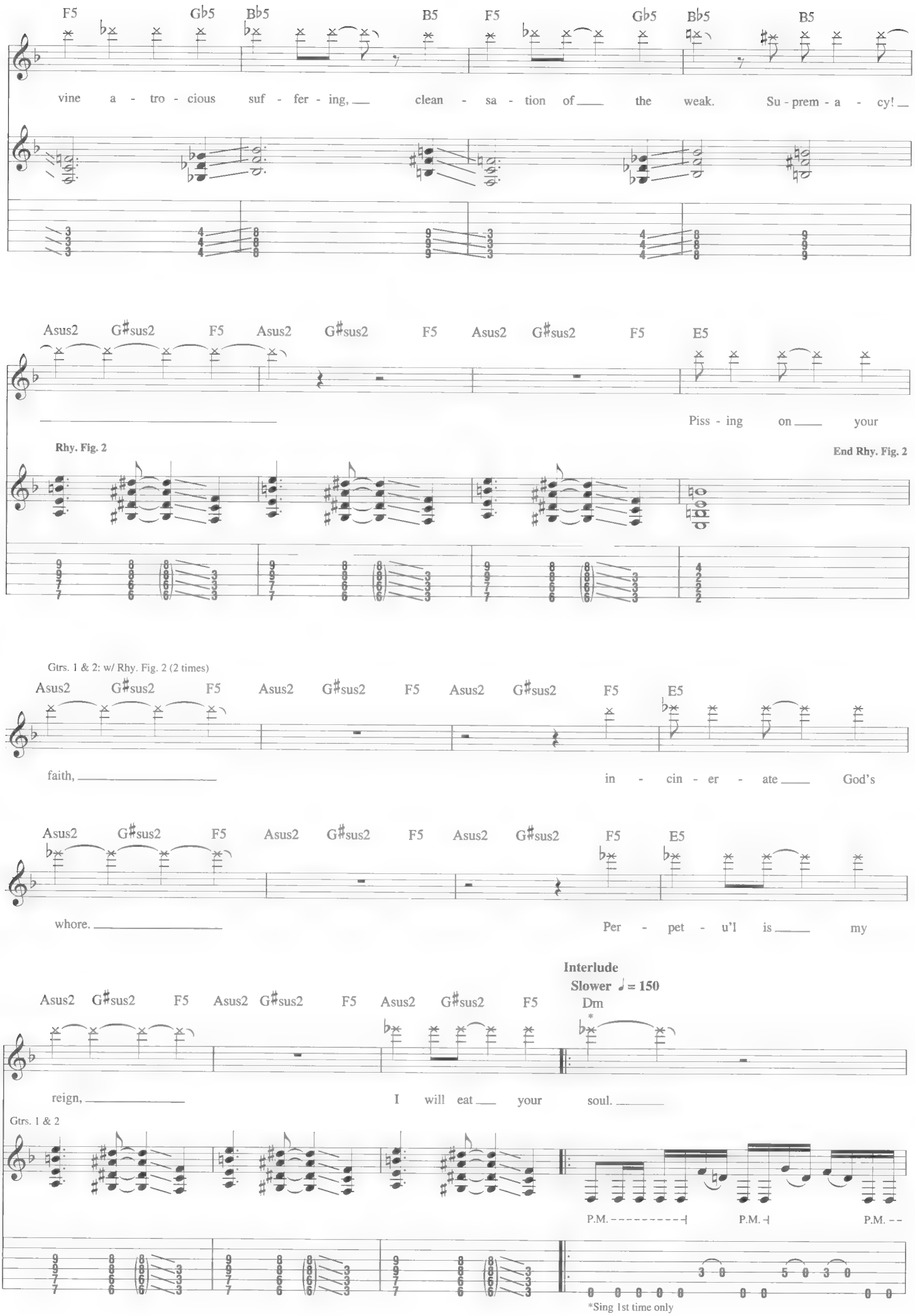
Coda

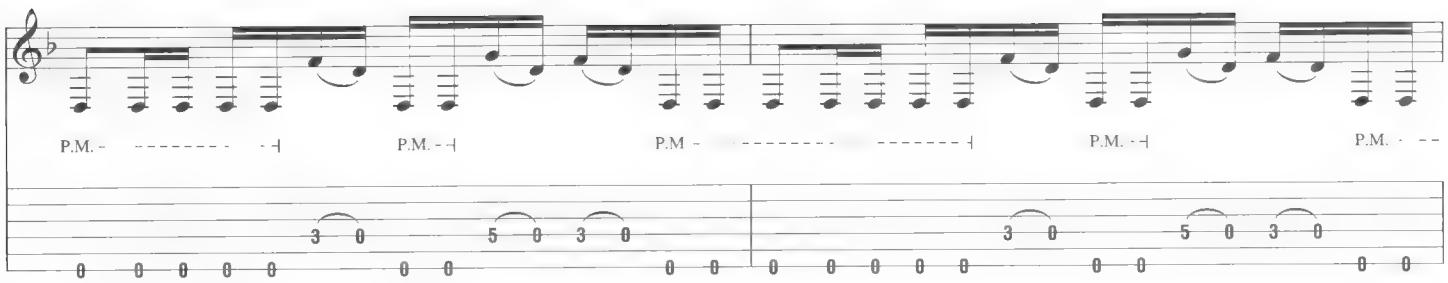
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

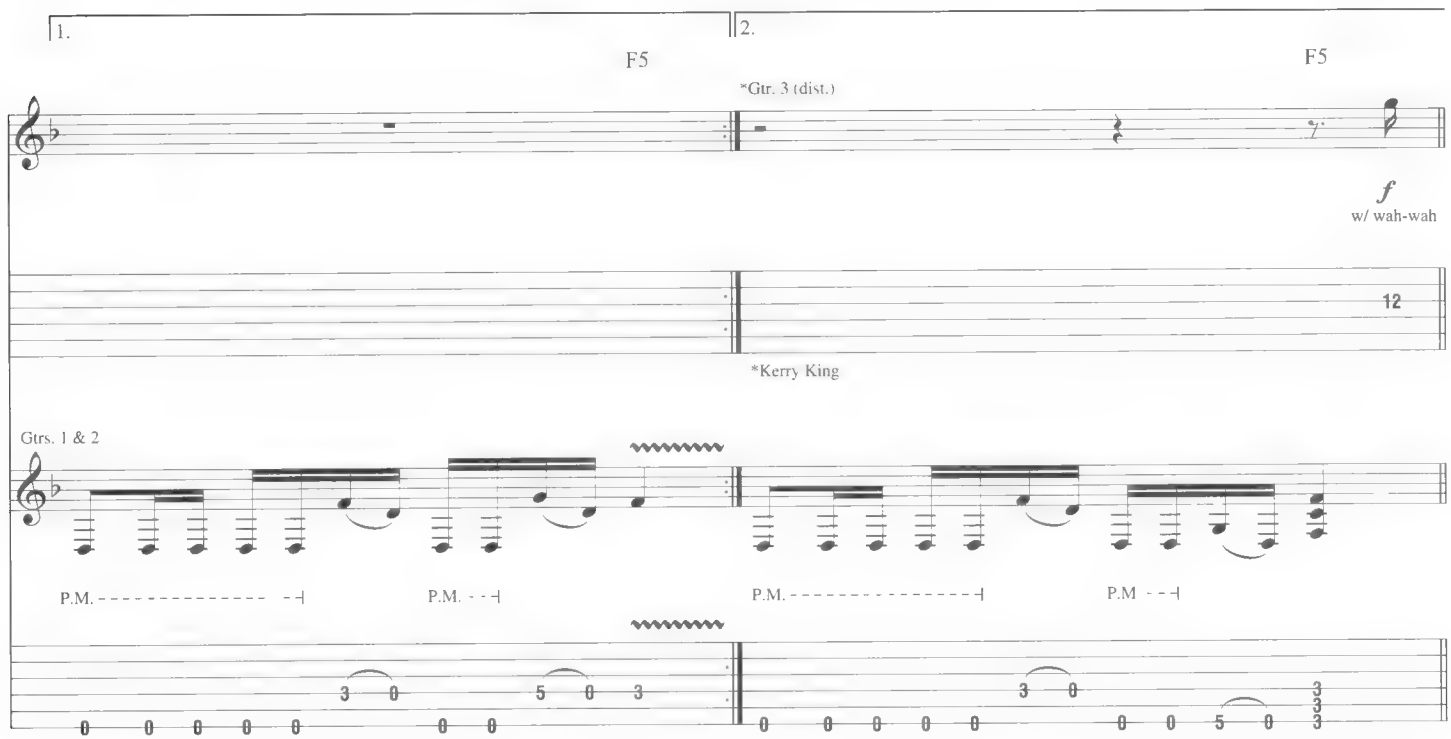






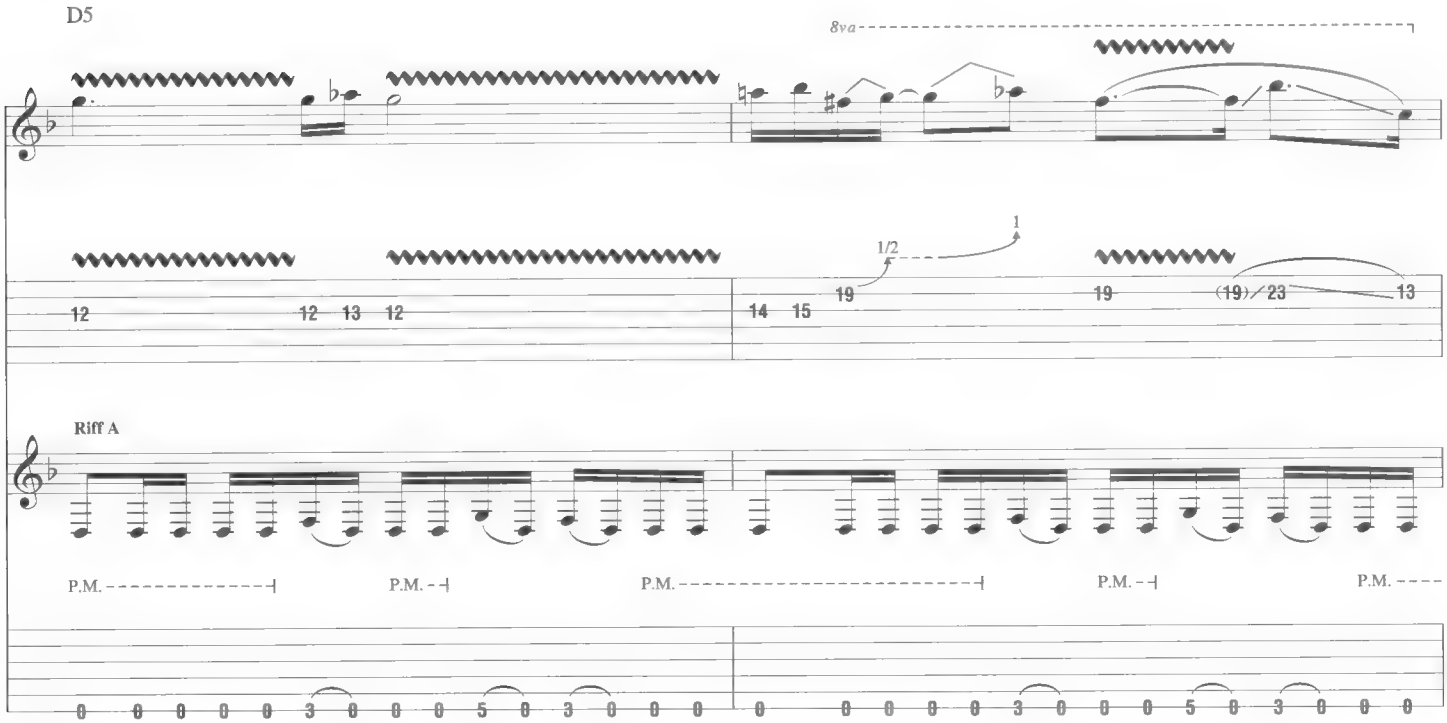

F5 G♭5 B♭5 B5 F5 G♭5 B♭5 B5
vine a - tro - cious suf - fer - ing, clean - sa - tion of the weak. Su - prem - a - cy!
Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 E5
Piss - ing on your
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 E5
faith, in - cin - er - ate God's
Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 E5
whore. Per - pet - u'l is my
Interlude
Slower ♩ = 150
Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 Asus2 G♯sus2 F5 Dm
reign, I will eat your soul.
Gtrs. 1 & 2
P.M. P.M. P.M.
*Sing 1st time only

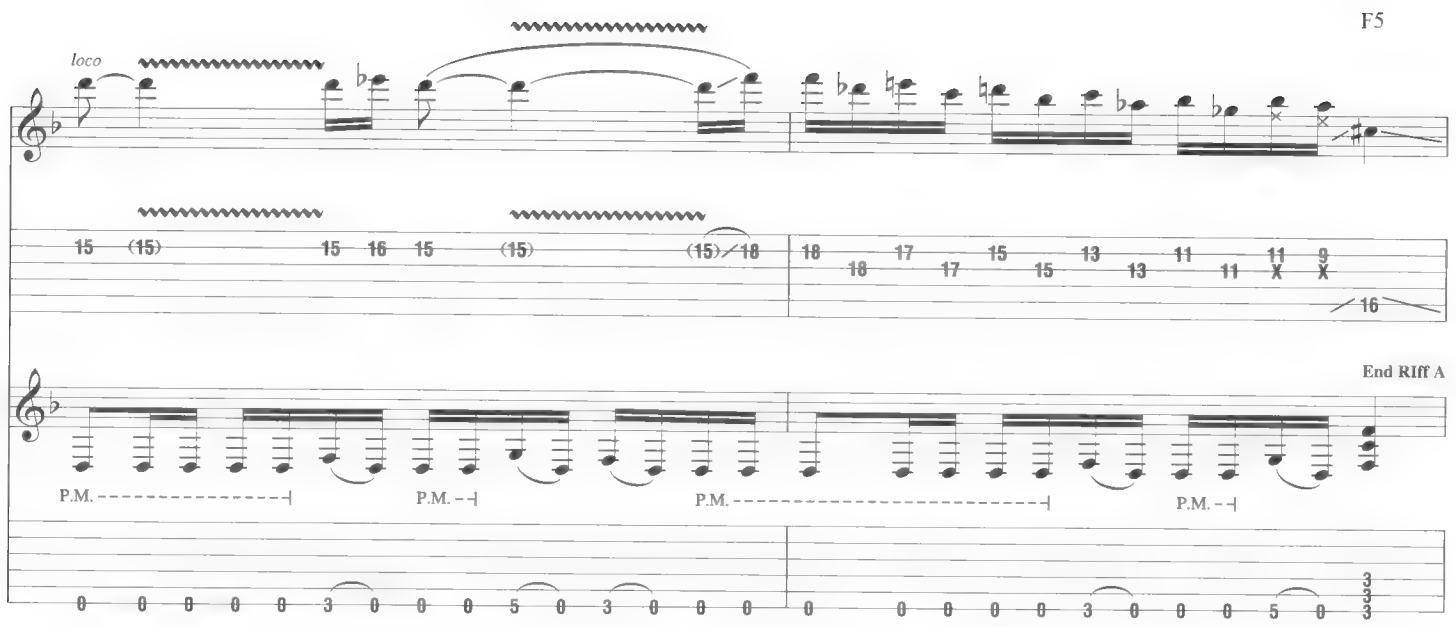


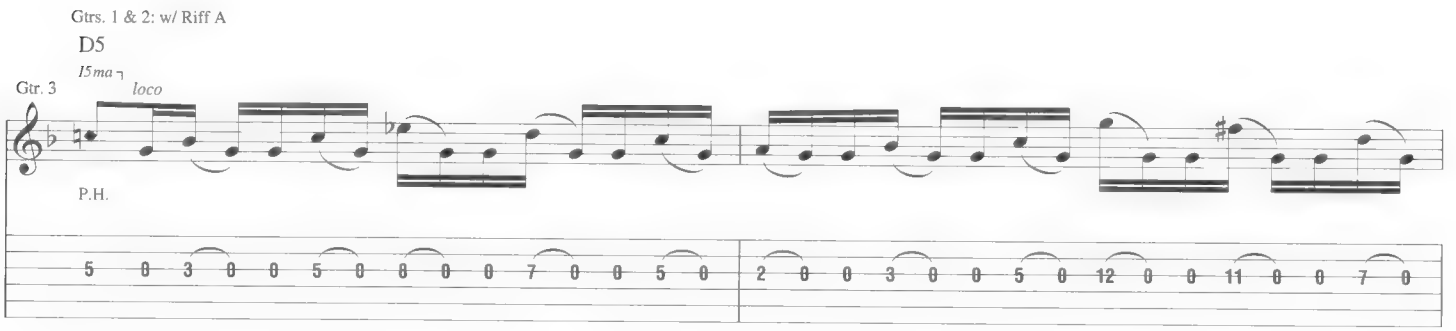


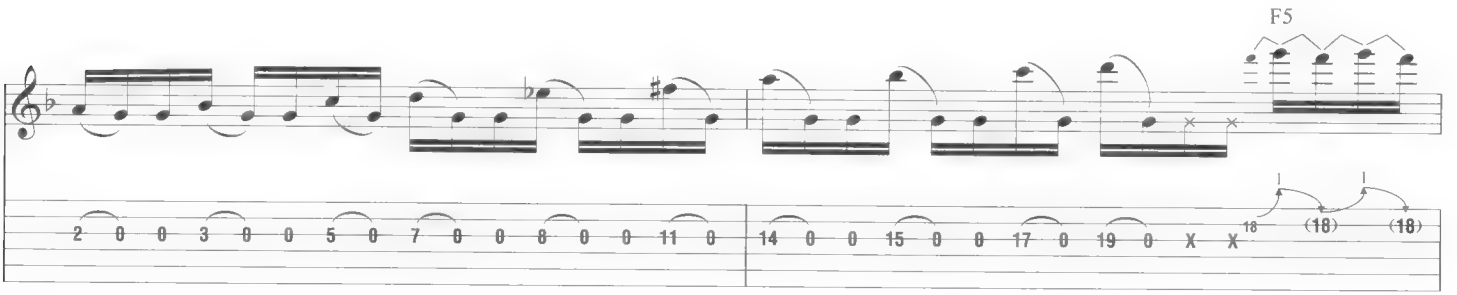
Guitar Solo

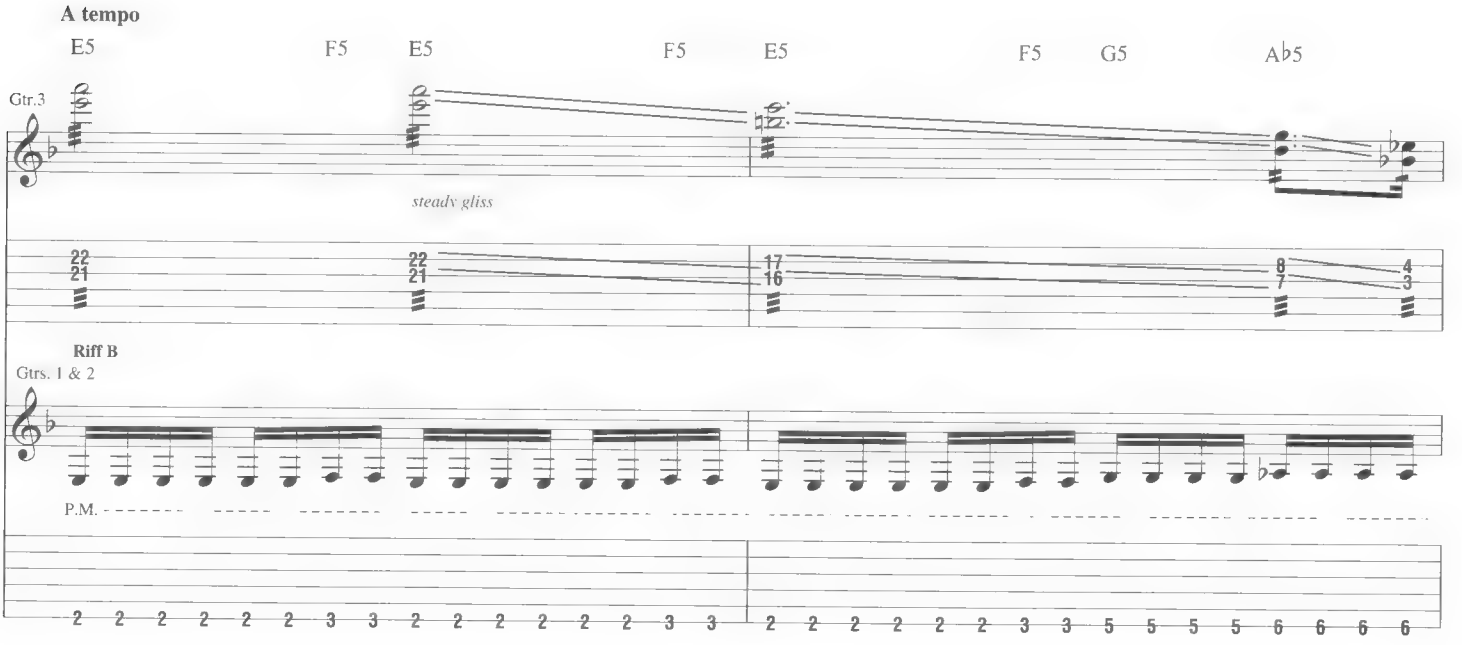
D5

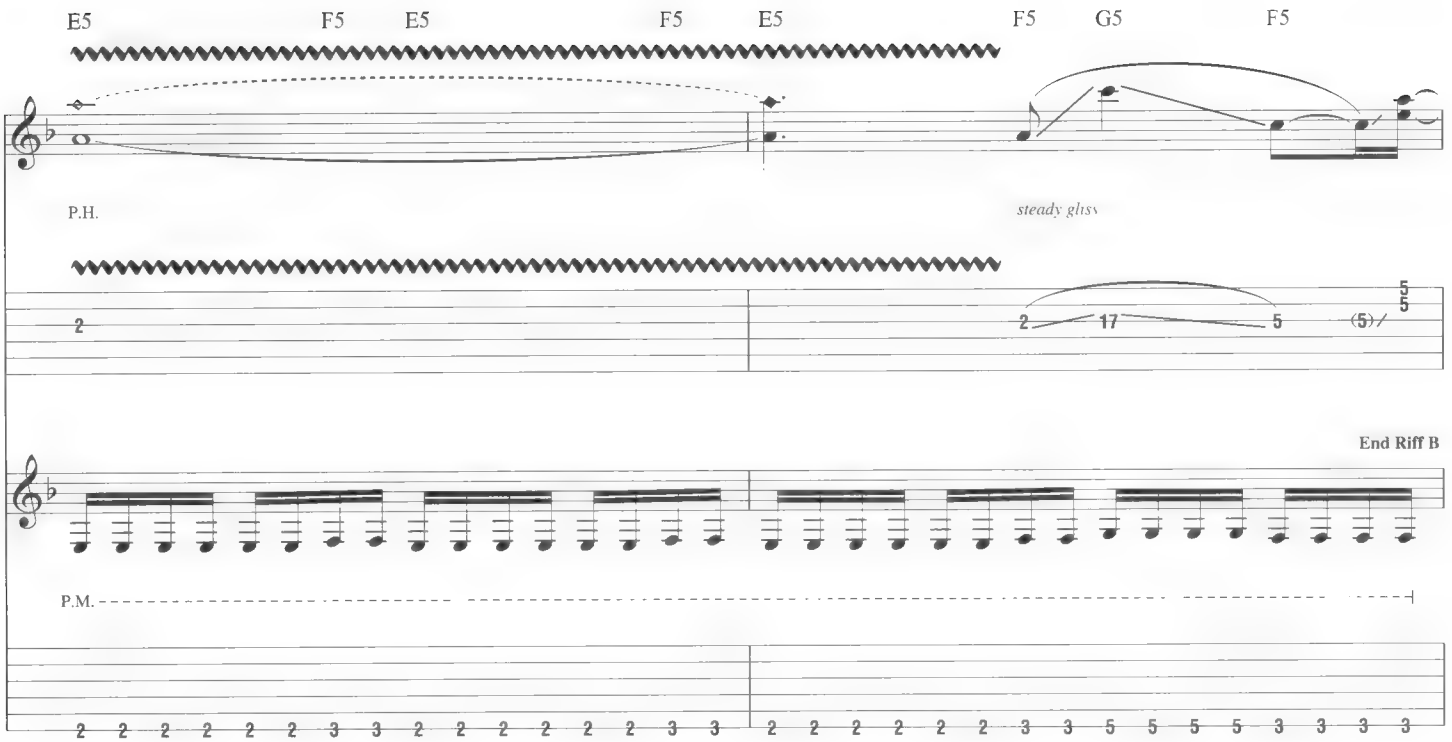


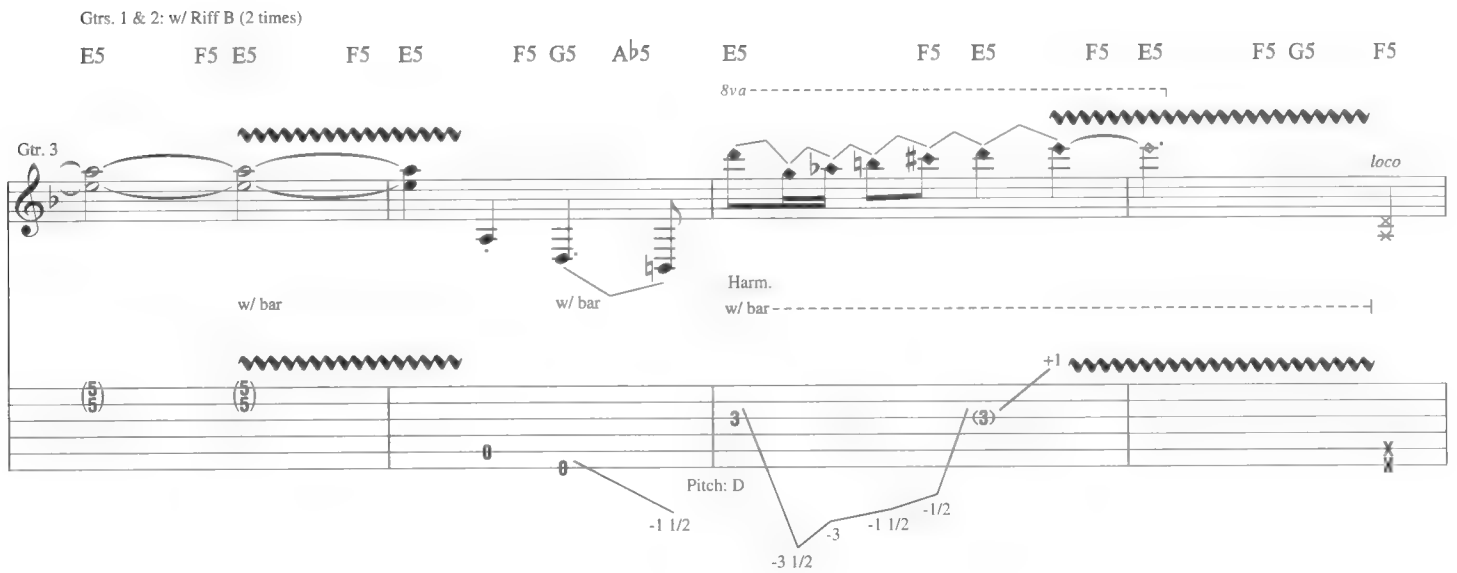

F5
loco
P.M.
P.M.
P.M.
P.M.
End Riff A

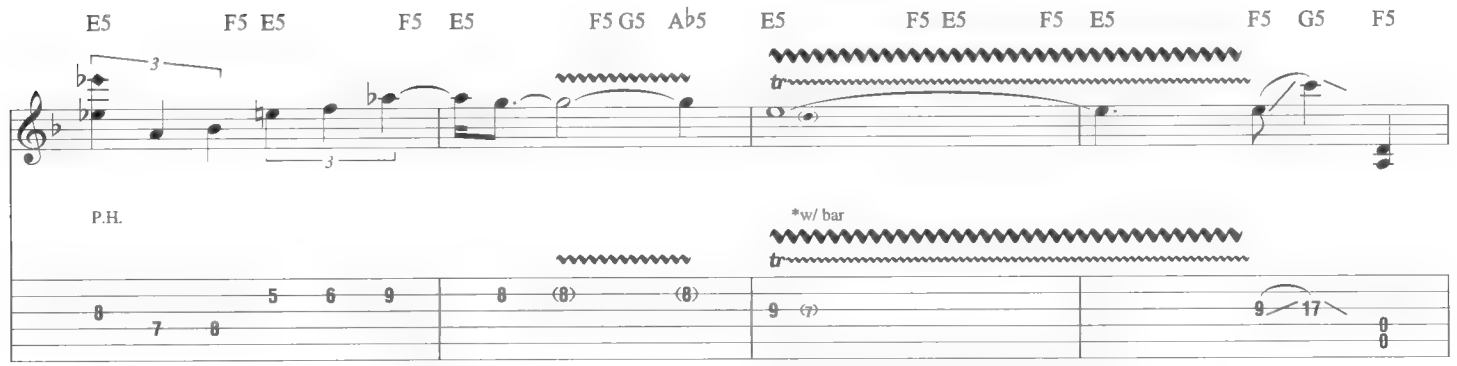

Gtrs. 1 & 2: w/ Riff A
D5
15ma
Gtr. 3
loco
P.H.


F5

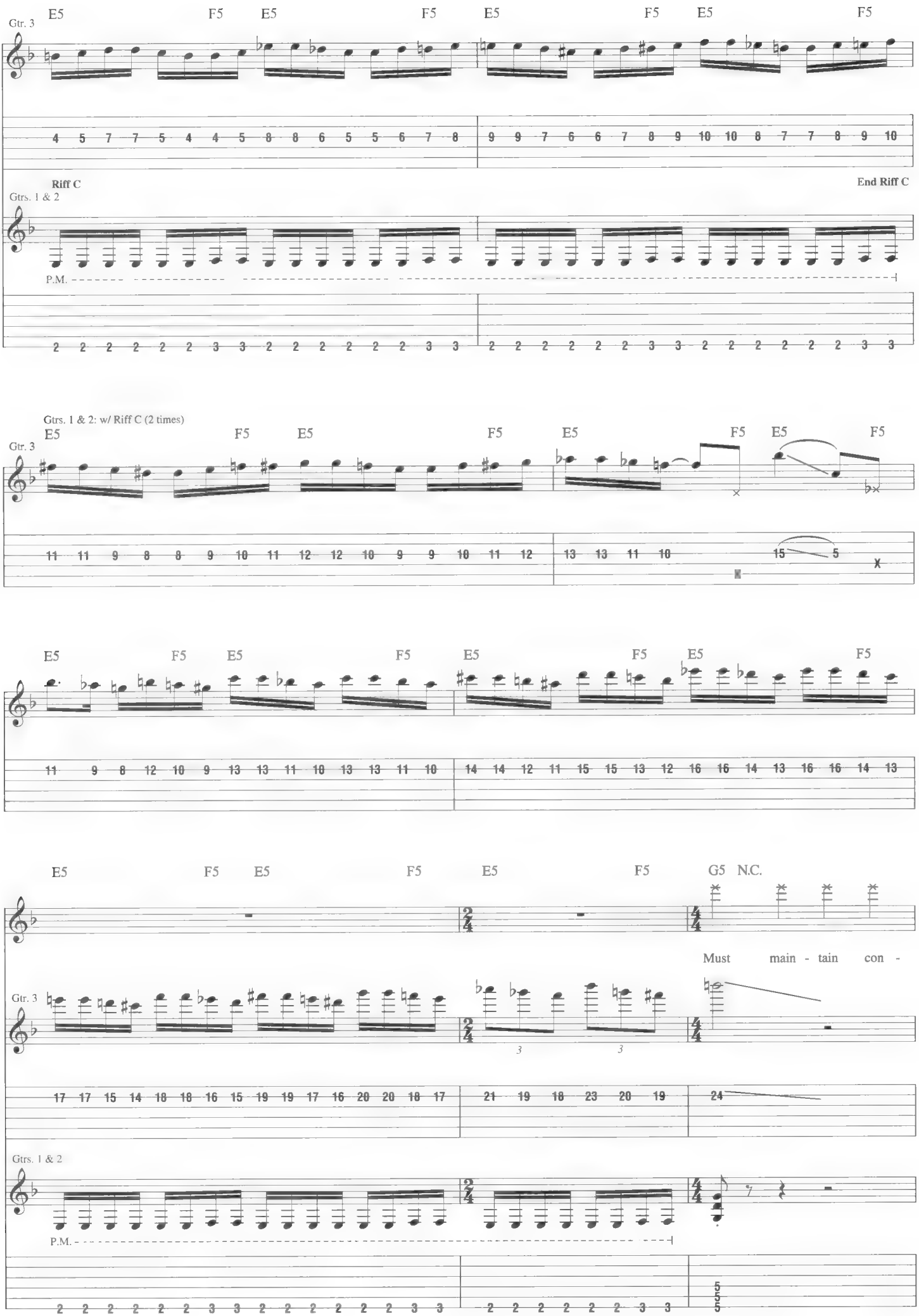

A tempo
E5
F5
E5
F5
E5
F5
G5
Ab5
Gtr.3
steady gliss
Riff B
Gtrs. 1 & 2
P.M.

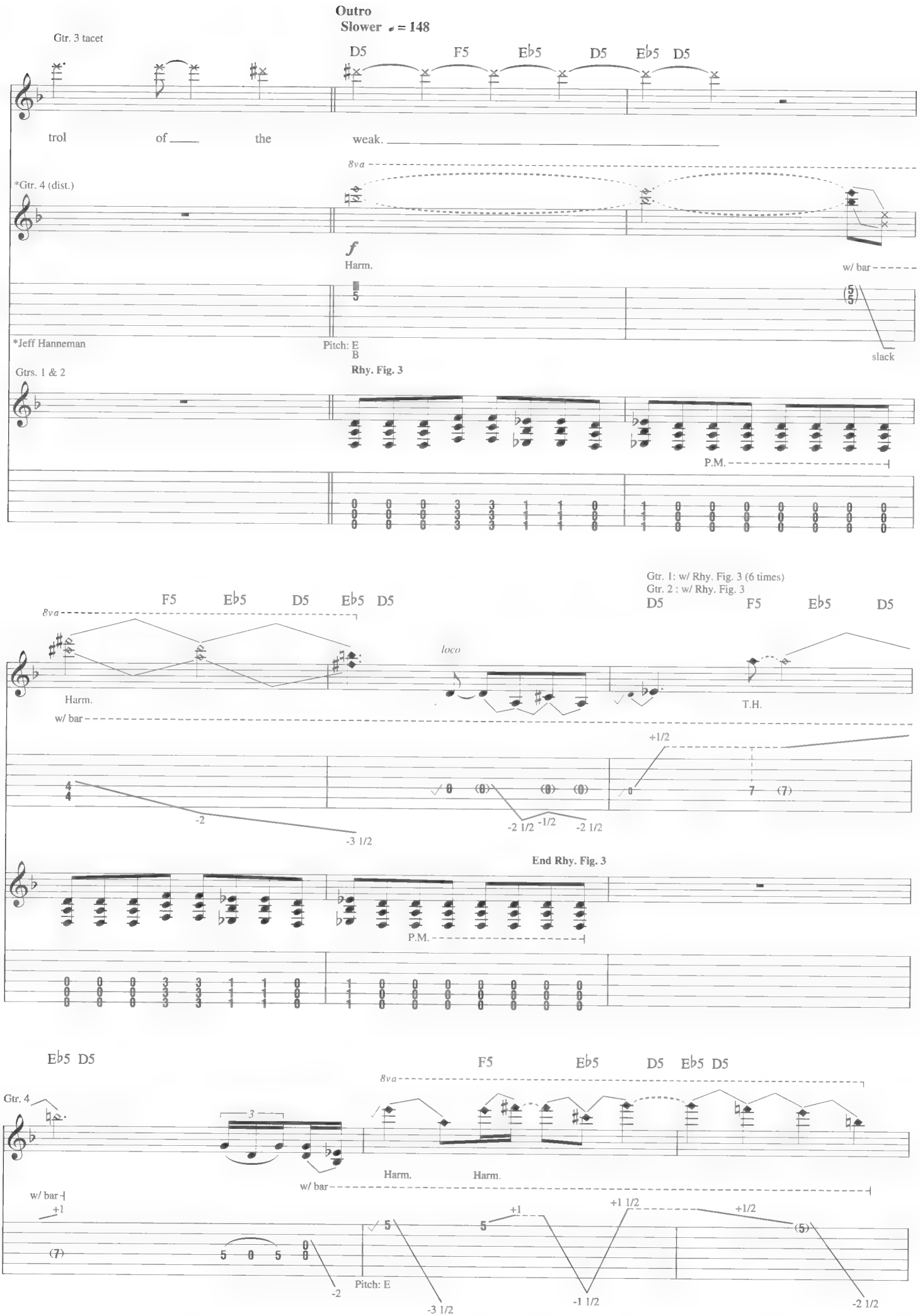


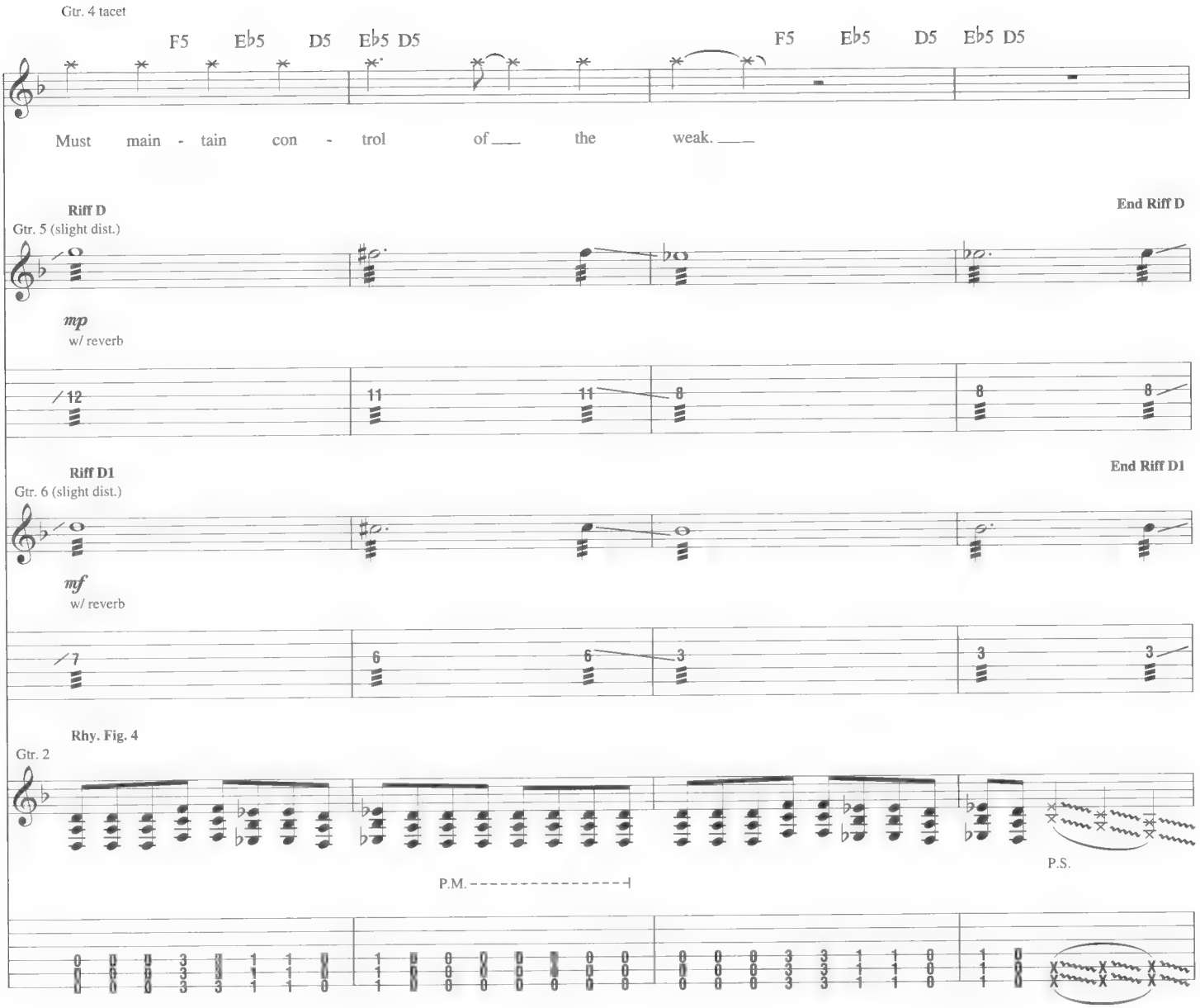


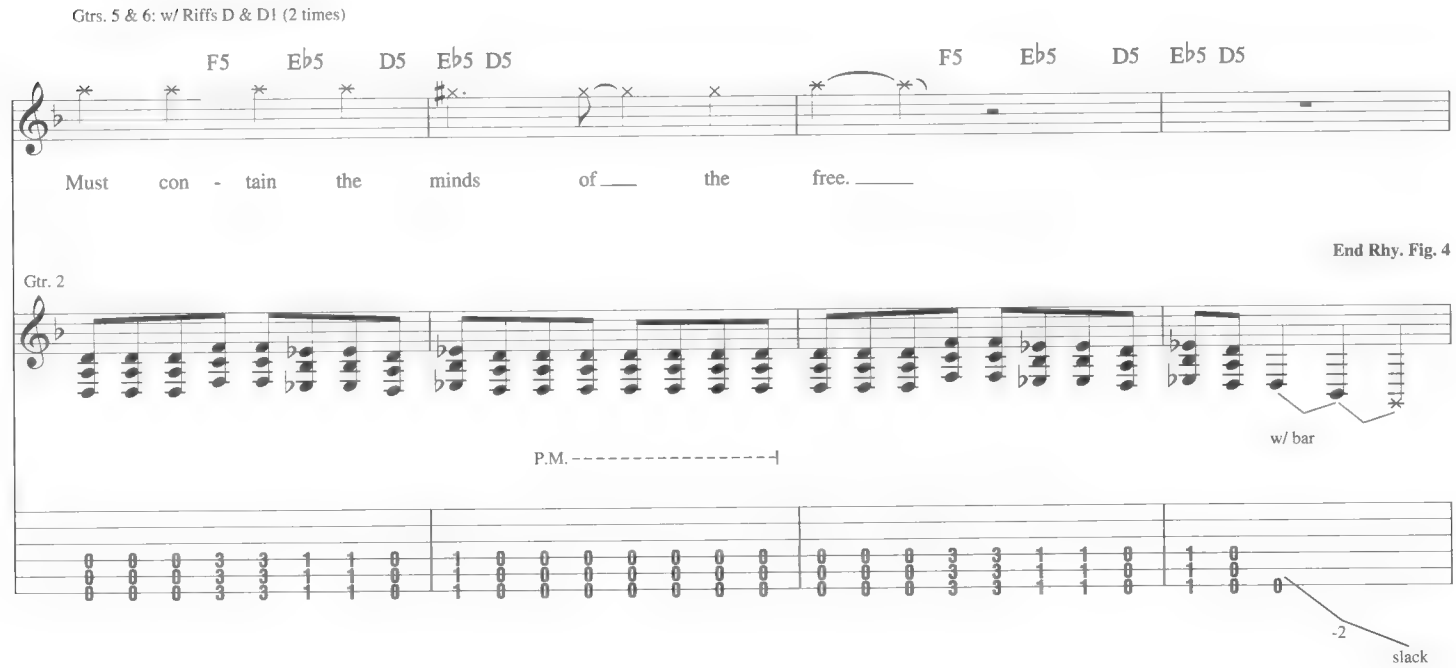


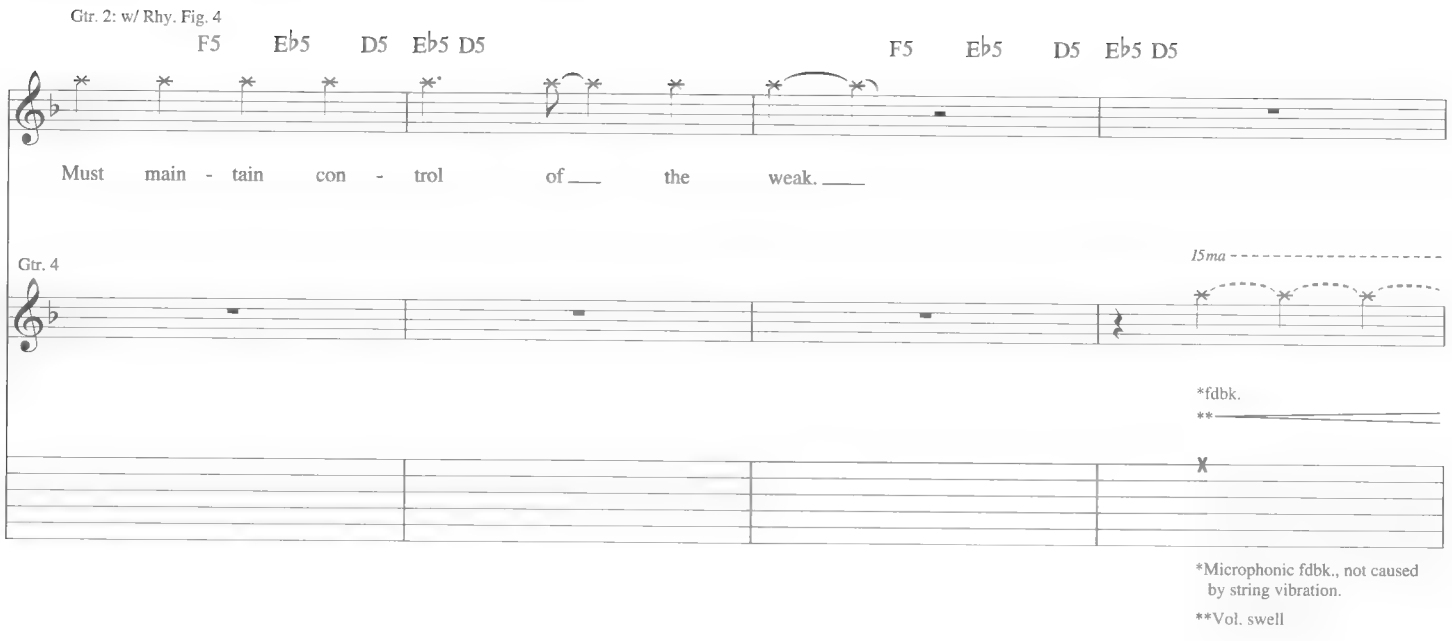
*Vigorously shake bar while performing trill.


Gtr. 3
E5 F5 E5 F5 E5 F5 E5 F5
Riff C
End Riff C
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Riff C (2 times)
Gtr. 3
E5 F5 E5 F5 E5 F5 E5 F5
E5 F5 E5 F5 E5 F5 E5 F5
E5 F5 E5 F5 E5 F5 G5 N.C.
Must main - tain con -
Gtr. 3
Gtrs. 1 & 2
P.M.


Outro
Slower ♩ = 148
Gtr. 3 tacet
D5 F5 E♭5 D5 E♭5 D5
trol of the weak.
8va
*Gtr. 4 (dist.)
f
Harm.
w/ bar
*Jeff Hanneman
Pitch: E
B
slack
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.
Gtr. 1: w/ Rhy. Fig. 3 (6 times)
Gtr. 2 : w/ Rhy. Fig. 3
F5 E♭5 D5 E♭5 D5
D5 F5 E♭5 D5
loco
Harm.
w/ bar
T.H.
+1/2
-2
-3 1/2
-2 1/2
-1/2
-2 1/2
End Rhy. Fig. 3
P.M.
E♭5 D5
F5 E♭5 D5 E♭5 D5
Gtr. 4
Harm.
Harm.
w/ bar
+1
+1
+1 1/2
+1/2
-2
Pitch: E
-3 1/2
-1 1/2
-2 1/2

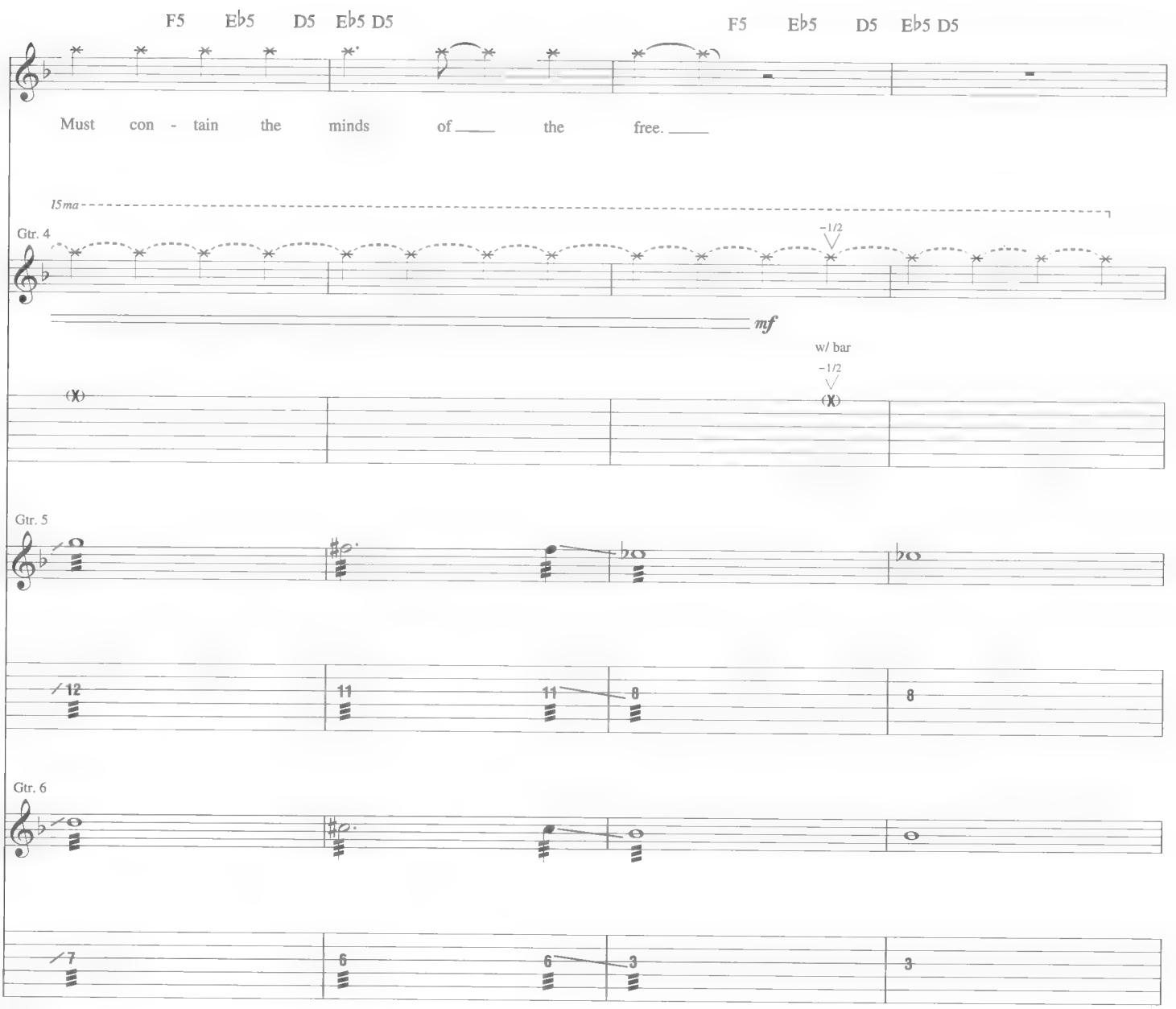

Gtr. 4 tacet
F5 Eb5 D5 Eb5 D5
F5 Eb5 D5 Eb5 D5
Must main - tain con - trol of the weak.
Riff D
End Riff D
Gtr. 5 (slight dist.)
mp
w/ reverb
Riff D1
End Riff D1
Gtr. 6 (slight dist.)
mf
w/ reverb
Rhy. Fig. 4
Gtr. 2
P.M.
P.S.

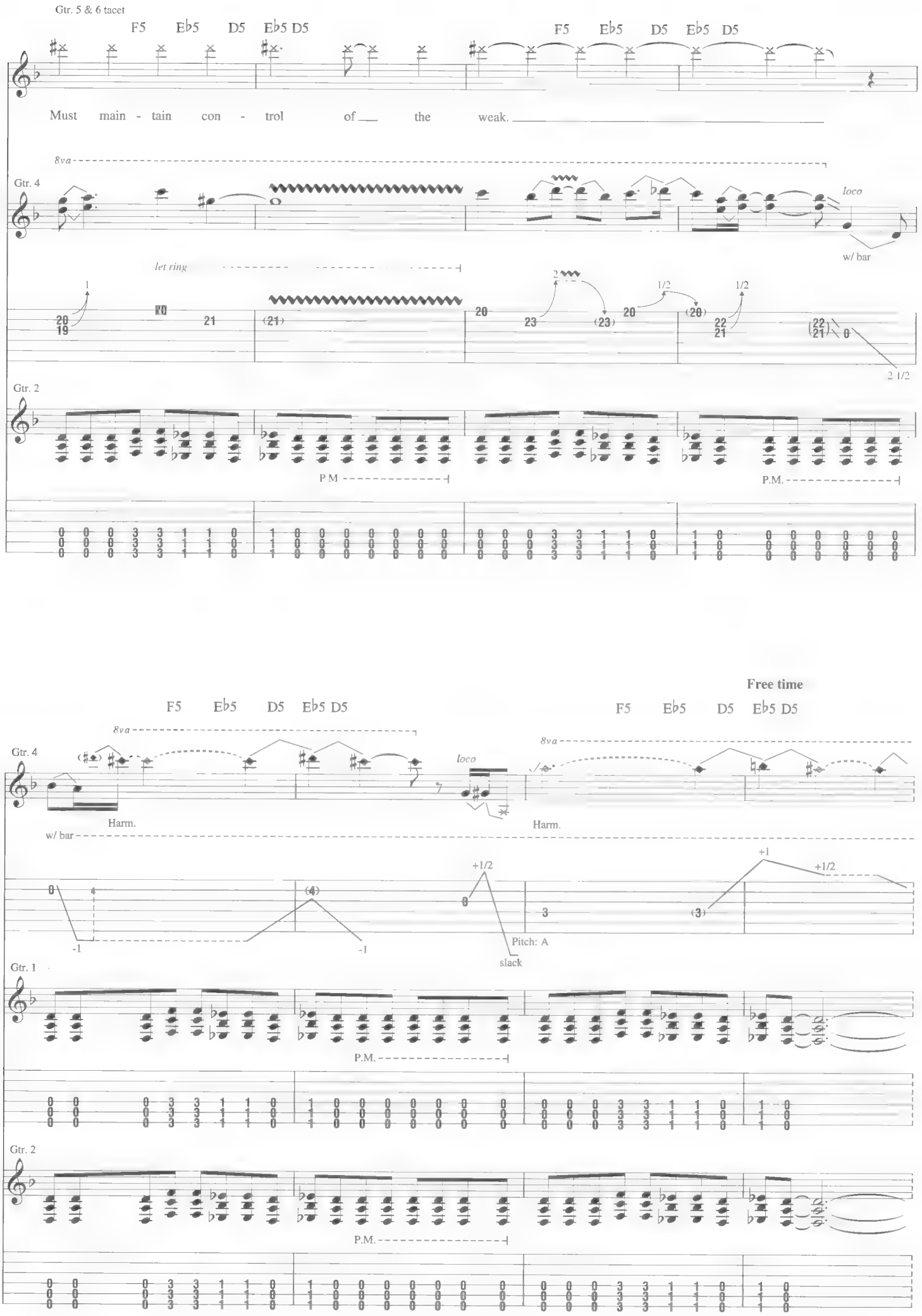

Gtrs. 5 & 6: w/ Riffs D & D1 (2 times)
F5 Eb5 D5 Eb5 D5
F5 Eb5 D5 Eb5 D5
Must con - tain the minds of the free.
End Rhy. Fig. 4
Gtr. 2
w/ bar
P.M.
-2
slack

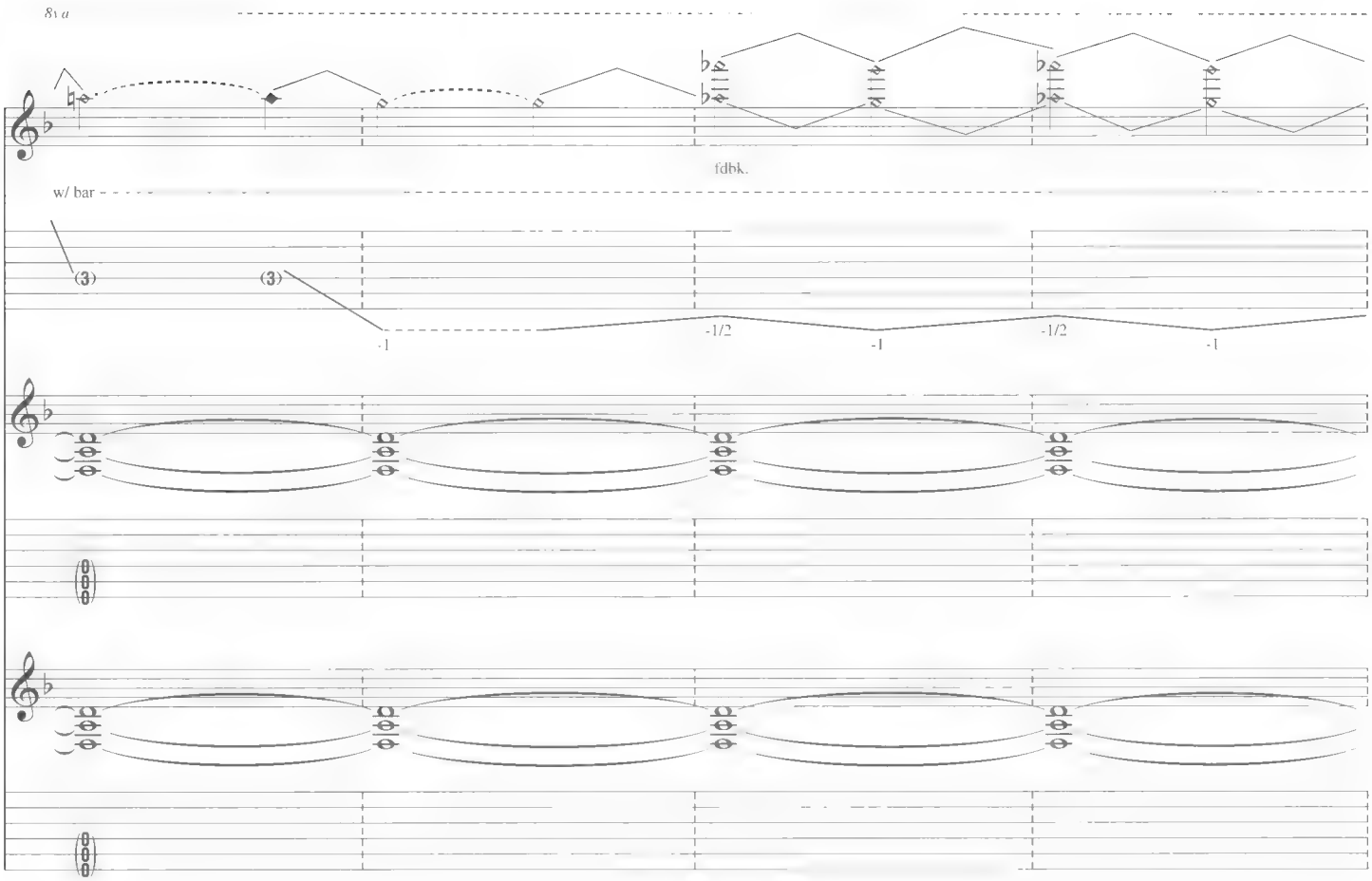


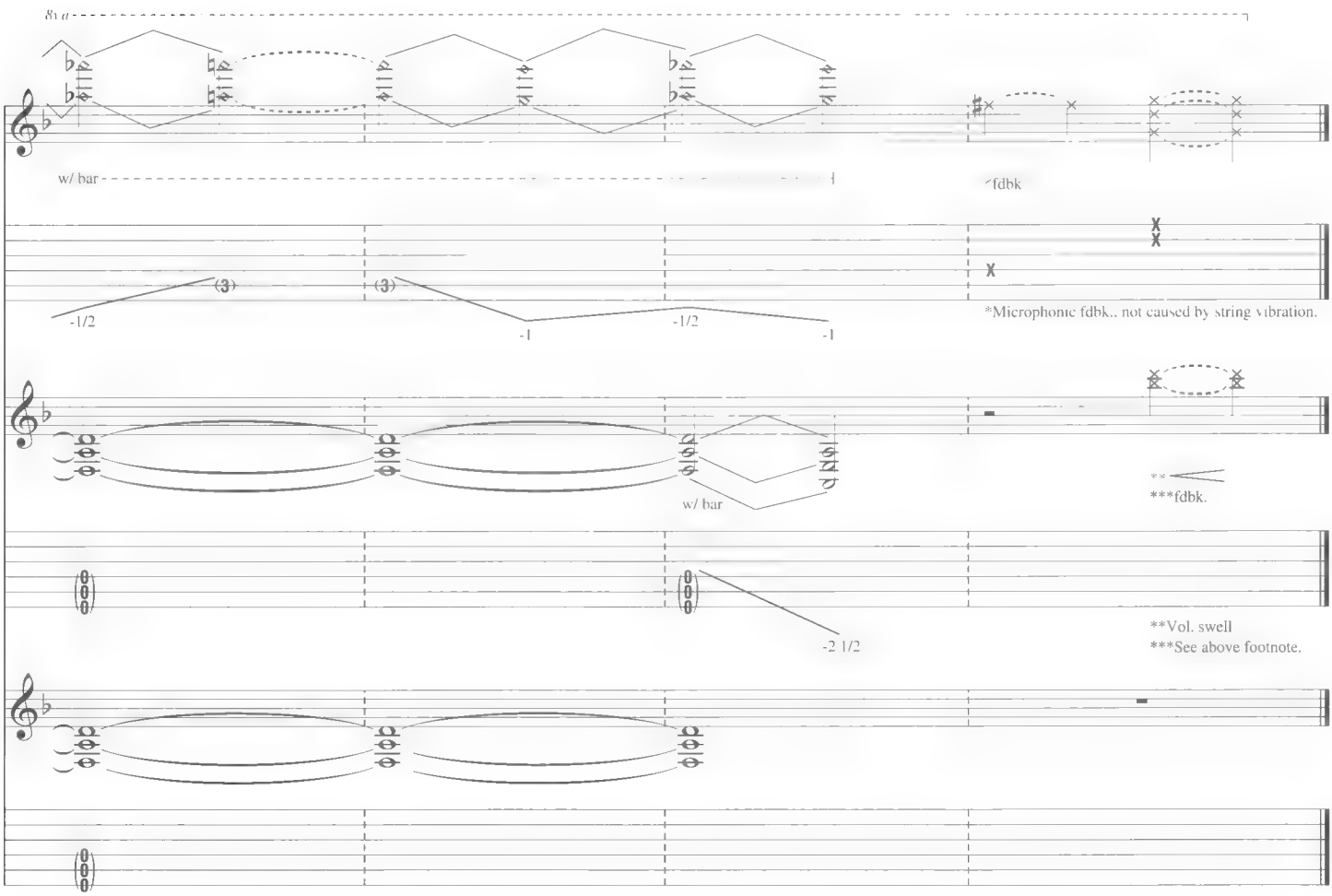
*Microphonic fdbk., not caused by string vibration.

**Vol. swell




Gtr. 5 & 6 tacet
F5 E♭5 D5 E♭5 D5
F5 E♭5 D5 E♭5 D5
Must main - tain con - trol of the weak.
8va
Gtr. 4
loco
w/ bar
let ring
Gtr. 2
P.M.
P.M.
Free time
F5 E♭5 D5 E♭5 D5
F5 E♭5 D5 E♭5 D5
8va
Gtr. 4
loco
Harm.
Harm.
w/ bar
+1/2
+1
+1/2
Pitch: A
slack
Gtr. 1
P.M.
Gtr. 2
P.M.


8va
fdbk.
w/ bar
(3)
(3)
-1
-1/2
-1
-1/2
-1


8va
w/ bar
(3)
(3)
-1/2
-1
-1/2
-1
fdbk
*Microphonic fdbk., not caused by string vibration.
w/ bar
**
***fdbk.
-2 1/2
**Vol. swell
***See above footnote.

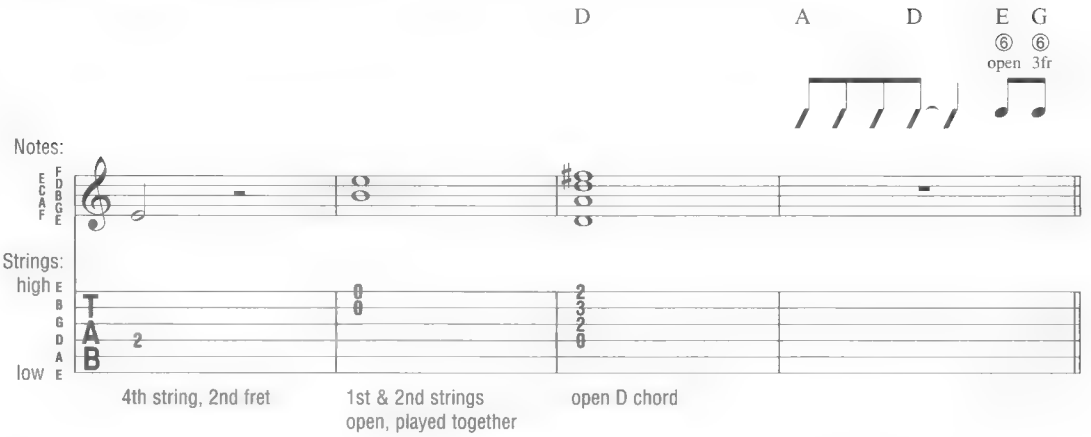
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

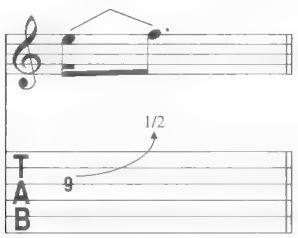
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

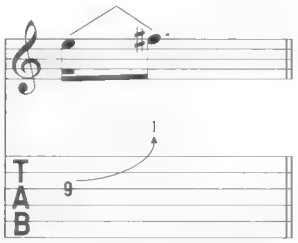


Definitions for Special Guitar Notation

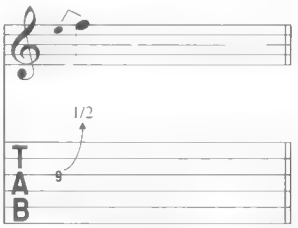
HALF-STEP BEND: Strike the note and bend up 1/2 step.



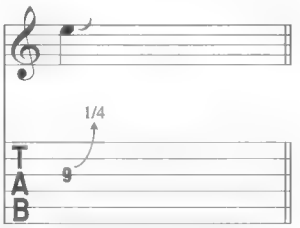
WHOLE-STEP BEND: Strike the note and bend up one step.



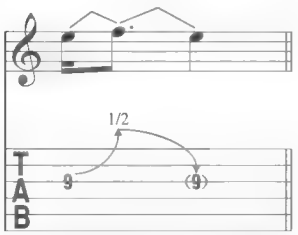
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



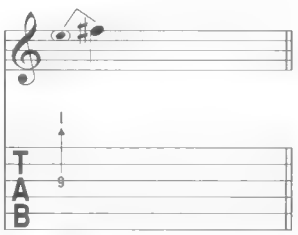
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



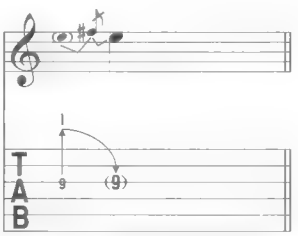
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



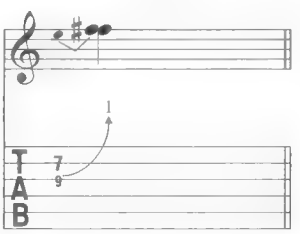
PRE-BEND: Bend the note as indicated, then strike it.



PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



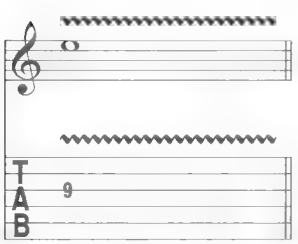
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

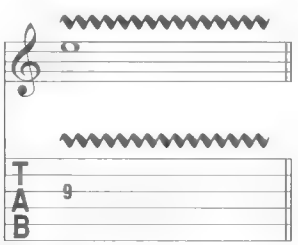
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

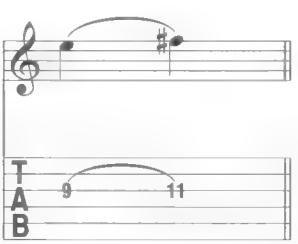
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



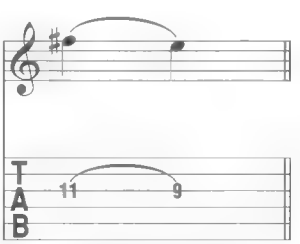
SHIFT SLIDE: Same as legato slide, except the second note is struck.



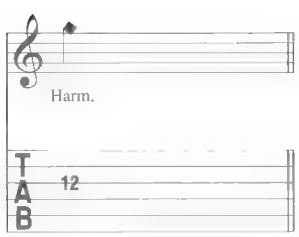
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



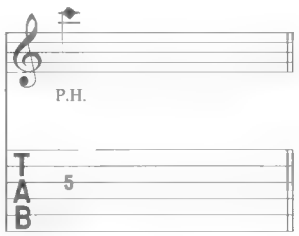
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



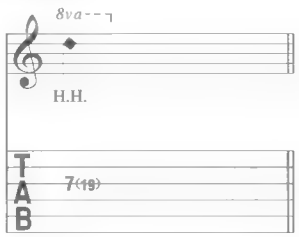
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



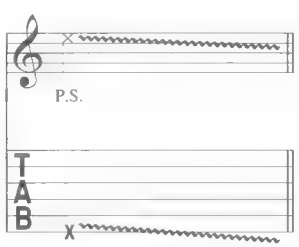
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



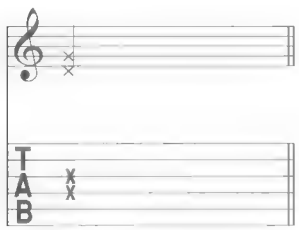
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



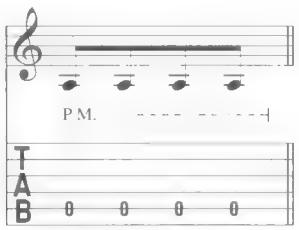
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



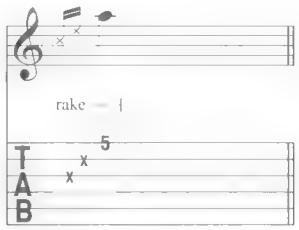
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



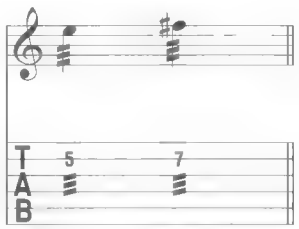
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



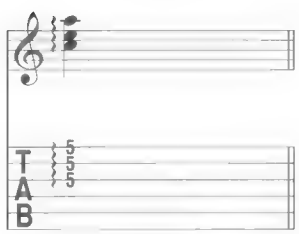
RAKE: Drag the pick across the strings indicated with a single motion.



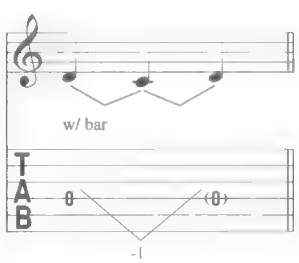
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



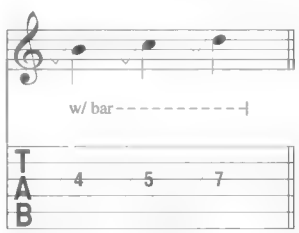
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



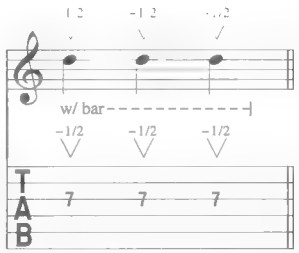
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



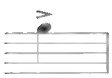
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

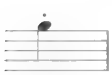


Additional Musical Definitions



(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.



(staccato) • Play the note short.

• Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

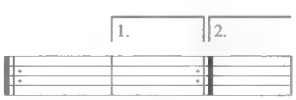
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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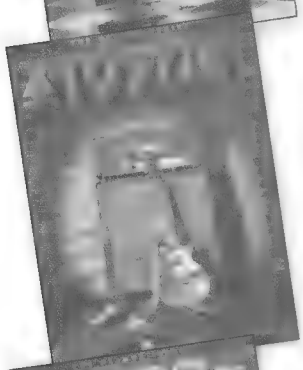

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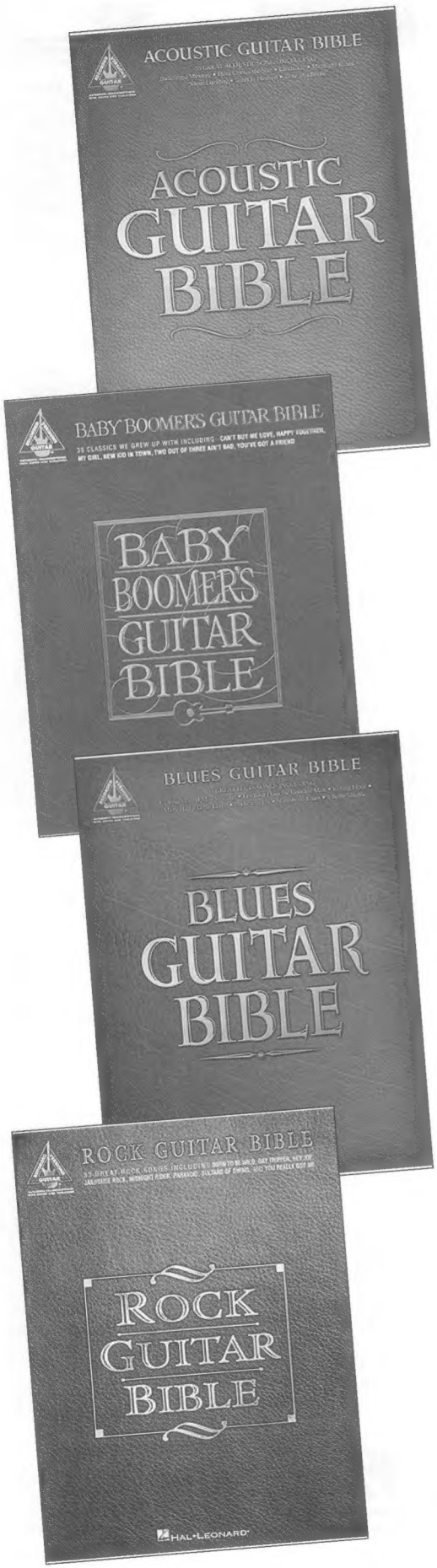

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ISBN-13: 978-1-4234-2140-5
ISBN-10: 1-4234-2140-X

9 781423 421405 51995